

INSIDE FACTS

Of Stage and Screen

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No. 7

WARNER BROS. IN 'LEGIT'

FEWER, BETTER SONGS FOLLOW THEME DELUGE

Fear has been spread in Hollywood that the musical comedy talking pictures have utterly collapsed, and in the future this form of entertainment would be abandoned as screen fare.

A survey of the situation has proven that these fears are largely groundless, although there will not be the jobs available to the mass of singing and dancing talent as heretofore.

Better songs, better sung, is the motto which most of the studios have adopted, and they are sacrificing quantity for quality.

Almost all the popular songs, that have become record sellers during the past two years, were the result of being plugged thoroughly in the pictures. Conternation of the music dealers over the rumor that there might be a dearth of hits, due to fewer picture numbers, has been proven groundless.

During the past two years, most popular songs have been the result of plugs, which the pictures have given them. Possibilities of this manner of advertising music so impressed producers that they straightway proceeded to acquire most of the large music publishing firms.

Now that they have decided to do away with theme songs and musical comedies as screen fare, their problem is the future of the music firms which have become an incubus about their necks.

Universal is offering extra money for stories which do not require musical settings. The U. do not control any publishing firms and of a consequence have been paying big royalties for the use of the music in their pictures.

"Resurrection," now being directed by Edwin Carewe with John Boles and Lupe Valez, and "See America Thrust" are the only pictures of their schedule that will have songs. According to John Jackson the new U. slogan is "Not a song in a carload." The Universal Music Publishing Co. will continue to operate, as it does not depend upon picture songs for its income.

At Paramount, according to the publicity department, there will not be as much singing in their pictures as there has been in the past.

In the new Buddy Rogers and Maurice Chevalier pictures, it will (Continued on Page 10)



JAY BROWER
"Pep's Bad Boy"
MASTER OF CEREMONIES

FOX EL CAPITAN

SAN FRANCISCO

PROPERTY SOLD

U. Shifts Execs

BOUTELL IS BACK

SAN FRANCISCO, Aug. 14.—Personal property of Henry Duffy and Dale Winter was sold to an art dealer in a bankruptcy court auction in Duffy's Hillsborough home. Neither Duffy nor his wife were present at the sale, which drew in \$6450. Through a deal now pending the furnishings of the Alcazar and President theaters, Duffy's equity in a Los Gatos ranch and the Hillsborough home will be disposed of this or next week.

SAN FRANCISCO, Aug. 14.—In a sudden shifting of executives Universal exchanges this week promoted W. J. Heineman from San Francisco branch manager to the divisional management. G. E. Rosenwald stepped up from the divisional job to act as assistant to Harry Taylor, western sales director.

Replacing Heineman as branch chief is W. P. Moran, who was formerly manager of the Oklahoma City exchange.

SAN FRANCISCO, Aug. 14.—P. R. Isley, Oklahoma City theatre circuit owner, was here last week visiting W. P. Moran, Universal exchange manager.

STUDIO ENTERS FIELD OF LEGIT TO STAGE FILM

Intelligentsia of show business is looking forward with considerable interest to the proposed experiment of the Warner Brothers recently announced by which they will adapt for stage presentation a new naughty farce by Jane Hinton entitled "The Devil Was Sick."

It will mark the first time that a strictly original movie will be presented on the legitimate stage after it has appeared upon the silver sheet.

Heretofore, it has been the custom to provide screen material from worked over stage plays with the result that the screen versions, being able to tell the story with infinitely more vivid detail than the limitations of the stage permit, the business of the human theatres dropped immediately on the release of the films. Noteworthy among these are "The Desert Song," "The Jazz Singer," "The Vagabond King" and many others.

Between the lines of this announcement is read by the "wise birds" the intention of the Warners to enter definitely as producers of stage plays with the idea of bringing back the legitimate theatre even as they brought new life to the motion pictures by backing Vitaphone and a rebirth of the interest in sheet music by acquiring the Witmark music publishing business.

The far-sightedness of the brothers is again read in this simple announcement that they are to reverse the usual order of making the stage production first and the talking picture afterwards.

What the result of this effort will be is being widely discussed among the legitimate producers. Whether the picture will act as an advertising medium for the theatre and induce the public to pay \$2.50 to see a play with the possible human cast after they have seen it for 60 cents in the movie palace is the question. Up to date they have failed to so respond.

It may be that the Warners intend to take advantage of the popularity of their players and show the picture cast upon the stage, in which event it is possible that they will succeed, as there is always a curiosity upon the part of the public to see their screen favorites in person.

Here again, comes up the question of Equity, which will no doubt insist upon being consulted when it comes a matter of invading the (Continued on Page 2)

•YOU'LL SEE IT IN FACTS•

MOVIE SCORES "SUCCESS LOSS"

SOUND SCREEN DEMONSTRATED AS INNOVATION

Jack Elliott and William H. Blackburn, two veteran showmen, have recently discovered that they possessed what may perhaps prove the greatest boon to modern picture and sound projection. It is the rights to their original daylight screen, which many years ago brought the first innovation into the picture theatres. It enabled showing pictures with the theatres well lighted.

This old screen, made of swissette, a transparent linen fabric, is peculiarly adapted for sound because of its porosity, but to this feature has been added a back screen of silvered French net, which catches and reflects back the light escaping through the front sheet. The effect is astounding.

From the aperture, which remains between the sheets, a remarkable stereoscopic effect is obtained. The figures seem to have a roundness and objects a solidity not perceived on the standard screens.

A further innovation has been introduced to the installation of the screen, that of permitting it to spread automatically to become adapted to magnascope or grandeur by the operation of a single motor, and back to standard by merely the pressing of a button.

One of the outstanding features of the new version of the old daylight screen is that there is no distortion of the picture, regardless of the angle from which it is seen.

Screen is being demonstrated at 2011 South Vermont avenue.

THEATRE STAFF DOING ARTICLES

In answer to a request from Dr. Lucian de Seo, director and editor of the International Review of Cinematography, published at Rome, Italy, the Fox West Coast Theatres Public Relations Department will regularly contribute articles to the magazine, concerning activities and organization of Fox West Coast Theatres.

The International Review of Cinematography carries articles on motion pictures by famous doctors, psychologists, welfare workers, etc., and devotes much space to the activities of various groups and organizations engaged in the promotion and production of motion pictures.

International in its policy, the magazine is backed by the Catholic Church of Rome. It is printed in seven languages and has a worldwide circulation.

SEND GROUPS EAST

Two complete ensembles, including single and group dancing specialties, composed entirely of Hollywood girls, will be sent to New York musical shows to open in the eastern metropolis during the coming fall, according to Walter S. Wills, executive head of the Wills Studio of Stage Dancing in Hollywood.

Brower In 2nd Year

SAN FRANCISCO, Aug. 14.—In a few weeks Jay Brower will begin his second year as master of ceremonies and orchestra conductor at the Fox El Capitan where he is a mighty big favorite.

Each week, since making his initial bow at the El Capitan, Brower has worked up an original crop of laughs set to music and as a result he is one of the biggest presentation hits San Francisco has known. Both among the ranks of the kiddies and the oldsters Brower stands ace high in popularity.

He wields a skillful baton over his red hot band in the cleverly staged Merrymaker revues that are a weekly feature of the El Capitan.

What the P. A. Says

By THE OFFICE COPY BOY

DON McELWAINE, Pathe—If Ann Harding was twins, or triplets, or even quadruplets she could not fill the number of roles offered her during recent months—Vincent Barnett, Hollywood's official ribbon, who has gotten the goat of more important personalities in motion pictures than any 20 other men combined, has turned his talents to writing comedy—it is predicted that the fight scenes in Pathe's underworld drama, "Her Man," will be among the most sensational ever shown on the screen—The Volga Boatman has become a modern skipper. William Boyd, Pathe star, who attained his first fame in that great Russian story, has purchased a sixty foot cabin cruiser—Tay Garnett, Pathe director, who has just returned from Havana, Cuba, has decided that his perfectly good Los Angeles High School Spanish is artistic but impractical—Playing the part of a small group of men facing death in this war-ridden region are William Boyd, James Gleason, Lew Cody, Russell Gleason and Fred Scott—Manual labor is responsible for both William Boyd and Fred Scott.

DON EDDY, RKO—When it was discovered that Hollywood did not contain enough cowpunchers, Wesley Ruggles, the director, sent out a call to ranches in Arizona—As a reward for their work, Evelyn Brent, Joel McCrea, Louis Wolheim and Raymond Hatton, featured players, gave a party—Sue Carol, RKO Radio Pictures' featured player, got into the movies because she visited her friend, Janet Gaynor, and was literally forced before the camera to take a test—as a joke. Los Angeles and Hollywood were scourged for helmets—Paul Sloane, director, ordered the cameras placed so close to the dynamite mines that cameramen worked in the midst of falling clouds.

VICTOR M. SHAPIRO, Fox—Romance in motion pictures is not all on the screen. There can be romance even in the big box-like stages where the stars and directors spend over half of their waking lives—The Battle of the Marne could be staged outside one of the big new stages at Movietone City—The last word in studio construction—Secrecy continues to shroud the exact nature of this DeSylva, Brown and Henderson production—Members of the heroic group of players in Raoul Walsh's "The Big Trail," are enjoying a needed relaxation following the months they spent in a dozen corners—William Collier is a hard-boiled gent.

JOHN LEROY JOHNSON, Universal—After boxing thirty fast rounds, Jayne Richmond turned his ankle as he stepped carelessly from the squared circle at the Pasadena fight arena. Rushed to the Pasadena Emergency Hospital, the actor was advised that the severe sprain would keep him off his feet for several days. However, Richmond appeared at the studio bright and early—Critics all over America have acclaimed Miss Nolan one of the most talented of emotional screen players—A \$3,000 picture rental contract between Universal and the Radio-Keith-Orpheum theatre circuit—Universal will produce 20 big film plays.

ARTHUR Q. HAGEMAN, Tiffany—"Body and Soul," formerly "Extravagance" a slightly "slug-nutty" prizefighter with the vocabulary of the ring presented in a fashion true to life.

PETE SMITH, M.-G.-M.—After a search of some months for a Spanish director, Metro-Goldwyn-Mayer found one—Her trip to America has brought Edwina Booth good luck—Following his outstanding successes Edward Sedgwick has been signed on a new long term contract—Following brilliant work Hedda Hopper has been signed on a long term contract—Charles Bickford to play the male role—Michael Vavitch is the latest well-known actor.

RASKOB PURCHASE OF STUDIO BELIEVED UNFOUNDED RUMOR

A strong rumor which was carried on the front page of one of the dailies to the effect that J. J. Raskob of General Motors bought out the Warner Brothers seems to have been exploded at time of going to press.

While it has been known that the W. B. outfit could use a little money at this time, there is a question whether they would be willing to sell out entirely to the banking interests mentioned as behind the General Motors deal.

So many peculiar happenings have occurred in the industry during the past couple of years that it may be possible that new blood may be infused into the W. B. financial structure, but it is questionable whether the DuPonts, Raskob and General Motors would be interested other than strictly upon an investment basis, leaving the Warner's to continue with their management, which until re-

cently has been outstandingly successful.

Since the decline of stocks last year, the brothers have been said to be a little hard pressed, and the slump of show business to date has not improved their situation much.

The First National control, which they acquired last year, is also rumored to be giving them a little annoyance. It is being said that Warners would like to have moved their Sunset boulevard plant to Burbank, thereby cutting down the duplication of overhead, but the rumor has it that some of the heavy stockholders in F. N. objected.

It is known that last week Warners had many truck loads of their property removed from the Burbank studios, back to their Hollywood address, and took back to First National much paraphernalia from the Sunset boulevard studio. This may or may not mean something.

40,000 AT FAIR

The Vancouver Exhibition opened its annual ten days fair on Wednesday with an attendance of 40,000 pushing through the turnstiles. Levitt - Brown - Huggins Shows occupy the midway. Grandstand attractions include a Fanchon and Marco revue, Rob Roy Pageant, seven vaude acts, glider exhibitions and a stampede.

LYTELL IN "BROTHERS"

Having completed "The Last of the Lone Wolf," Bert Lytell starts work immediately on his second venture for Columbia, "Brothers," a film version of the popular stage success by Herbert Ashton, Jr.

EARL IN S. F.

SAN FRANCISCO, Aug. 14.—P. J. Earl, Universal auditor, is here this week checking the books of the San Francisco branch.

FRANKLIN HONORED

Harold B. Franklin will represent the manufacture and exhibition of entertainment plays in California's economic message to the world at the California State Chamber of Commerce meet at Del Monte this month.

CARROLL TO MARQUARD

SAN FRANCISCO, Aug. 14.—Herb Meyerink is on his notice as orchestra leader at Cafe Marquard and will be succeeded by Lee Carroll, who opens next week with an eight-piece combo. Carroll has been in Reno for some time.

NOVELTY DANCERS HOME

SAN FRANCISCO, Aug. 14.—Marcial and Celita, novelty dancers, have returned from Havana where they were featured at the Chateau Madrid. They opened this week at the Paramount.

'HELL'S ANGELS' SETS RECORD BUT EVERYTHING IS PAID OUT

During the twelve weeks or so that "Hell's Angels" has been at the Grauman's Chinese, it has perhaps broken all records for attendance and cash at the box office than any other attraction that has played there. But that means nothing.

STUDIO ENTERS FIELD OF LEGIT

(Continued from Page 1) legit. This is going to be the fly in the ointment, and will surely eventuate in an Equity victory if it goes through as planned.

From the strictly business end of it, it might mean a back swing of the pendulum to the theatre of human equation. If so, it will be interesting to watch the manner in which the other producers take to the innovation.

There are a great number of original screen plays that could be adapted to the stage. If the Warner Brothers succeed, as they probably will, there will be a grand rush on the part of others to acquire theatres and time for their adaptations.

It is a praiseworthy undertaking in any event and will bring a new interest in the theatre on the part of actors, managers, writers as well as producers.

CARDEN DOES SCRIPT

James Knight Carden, declamationist over stations KFI and KECA, has completed script for a 52-week five times a week serial story, titled the "Emperor of Crime." It will be broadcast over the two stations every Monday, Tuesday, Wednesday and Friday at 7 p.m.

BURTON IN L. A.

Shipley D. Burton, program director of KSL, Salt Lake City, was a visitor to the studios of KFI and KECA, Los Angeles, last week. The Utah radio official was shown the entire Anthony radio plant, with its unique routing systems and monitoring facilities.

TRY-OUTS AT HIP

Hippodrome theatre is putting on tryout acts every Friday night. From what was seen last Friday night, which was the second time, it looks like this will be a big success, as all acts were good. This gives the acts a chance to show what they have to the agents, and plenty of representatives were in the audience.

ITALIAN TALKER

SAN FRANCISCO, Aug. 14.—Italotone Productions open an Italian talker "Sci Tu L'Amore" at the Tivoli the night of Aug. 16 with a \$2 top, reserved seats, for the first night and pop prices thereafter. Bruno Valletty is in charge of advertising and exploitation of the film, which is getting heavy plugging in the North Beach district.

ANDERSON AT U.

John Murray Anderson, creator of numerous Broadway stage hits and director of "King of Jazz," with Paul Whiteman, John Boles and Jeanette Loft, is once more at Universal City, with three stories being considered for his next directorial vehicle.

IN "DARK STAR"

Frank McGlynn, famous stage star and creator of the role in Drinkwater's stage play "Abraham Lincoln," has been added to the cast of Metro-Goldwyn-Mayer's vivid sea romance in "Dark Star," in which Marie Dressler and Wallace Beery play the principal characters.

CHANAY AT HOME

Completely recovered in health, Lon Chaney, film star, has returned home following two weeks in New York undergoing throat treatments.

Howard Hughes is a very rich man and as long as he is satisfied, who should kick? But this is what he has to be satisfied with. The opening week took in about \$54,000, counting the capacity first night at \$11. Advertising and lights for the occasion more than ate up this extra 20 grand. Other weeks have held up also. However, it is said that the prologue is costing something like \$10,000 a week and although there have been many cuts and hacks in it since the opening, it is still a millstone. The advertising bill has been enormous.

On top of all this, the bringing in of the Hunter Brothers, endurance flying champs at a salary of about \$10,000 a week and expenses with a guarantee of two weeks, proved an awful boomer.

These young men might be stars in the air, but they lack draught. Whoever is responsible for the bringing of them here, played Hughes a dirty trick, even if he did it himself. There is no romance in endurance contests, nothing that excites the interest of the girls nor creates a thrill of excitement as attends the appearance of Lindbergh.

They are just commonplace young men, who broke a record, but everybody is doing that so the public is asking, "What of it?"

Jean Harlow, the star of "An Angel," made a week's appearance at the Chinese and drew in more business every day than the Hunters did in their two weeks. So strong was her pull that they have taken her to New York to appear at the opening of that opus on Broadway.

The money loss of the engagement at the Chinese will be retrieved, it is hoped, in the big berg, where it opens Friday at both the Criterion and Gaiety theatres simultaneously—and without prologues.

Howard Hughes, Lincoln Quarberg and Sid Grauman, along with Jean Harlow, are en route to N. Y. for the opening.

Hughes, who worked hard during the making and the showing here of "Hell's Angels," will probably remain away several months before he again takes up his Hollywood pick and shovel.

He has purchased the screen rights to "Front Page" and "Queen of People," a new Hollywood book that is one of the present best sellers, but Hughes has not announced which will go into production first.

UNIVERSAL HAS BLDG. PROGRAM

Approximately \$1,000,000 is being expended by Universal Pictures for the construction of permanent new buildings at the Universal City studio. Construction is about to start on a film laboratory plant, which will be the latest thing in motion picture laboratories and will cost in the neighborhood of \$750,000.

Adjoining this on one side will be a camera building, in which all sound cameras will be stored when not in use and in which all camera repairs and tests will be made. A similar building will adjoin the laboratory on the other side and will house the cutting rooms and huge film vaults.

Two new sound stages, to be known as numbers 17 and 18, are also included in this million dollar building program. These will be approximately 150 feet square each.

GIBBONS PLAYS RKO

Floyd Gibbons, celebrated war correspondent and radio entertainer, will play a week in RKO Vaudeville-Varieties at Keith's Palace Theatre, New York, starting August 23.

RED STAR CLOSES

SAN FRANCISCO, Aug. 14.—Red Star Music Co. is closing its local office, letting go of Jack Reed, representative.

MANY LEGIT OPENINGS ON TAP

JACK OAKIE'S 'SAP' TOPS CITY; LOEW'S 'OUT WEST' IS SECOND

Jack Oakie is proving one of the best draws in the pictures. His "Sap From Syracuse" scrambled summer records at the Paramount garnering \$31,250 for the period just past.

Loew's State was a poor second, with Hill Haines in "Way Out West." Their takings for the stanza was a mere

Jack Oakie is proving one of the best draws in the pictures. \$26,456. This is not a reflection upon the picture, but rather due to the general summer depression, and credit some of it to the Tiddie de links as well as the tremendous attendance at Hollywood Bowl, the "Symphonies Under the Stars" taking an average of \$15,000 potential theatre patrons into the hills.

Joan Crawford at the Criterion in "Blushing Brides" is keeping that house packed. The popular star dragged them in to the tune of \$23,487 in six days, which is considerably good.

"Hell's Angels" at the Chinese is also doing its phenomenal stuff, dumping into the bottomless maw of its box-office \$21,420 in its eleventh week.

At Warner Brothers' Hollywood house, Frank Fay and Lillian Tashman in "The Matrimonial Bed" attracted \$19,000 into the coffers while at the Downtown Elsie Ferguson in "Scarlet Pages" was the magnet for \$18,000.

Pantages showed William Powell in "Shadow of the Law," which did a goodly share of the Hollywood big, gleaming \$13,491.

Ronald Colman in "Raffles" at the United Artist held down a drag of \$12,750.

The Carthay Circle in the last week of Will Rogers in "So This Is London" took \$11,198. Boulevard had shown "The Big House," getting \$9939 therewith, while the Egyptian, showing "Journey's End," clicked \$4782.

STA. BARBARA FOX W. C. HOUSE

Announcement was made this week by Harold B. Franklin, president of Fox West Coast, of another house to be erected in Southern California. Latest acquisition will be in Santa Barbara, where an agreement has been formally executed whereby the Arlington Corporation of California will erect a theatre building to be under a twenty-five-year lease to Fox West Coast Theatres. With a seating capacity of 2500, the house will feature early California design.

The theatre will be one of the prime factors of a new civic center, to contain hotel, bank and office buildings. Edwards and Plunkett of Santa Barbara are the architects and the building contract has been let to Henry Belcher. Work on the new theatre will start immediately.

GELSEY ON JOB

Erwin Gelsey, former head of the Paramount story department in New York, has arrived in Hollywood to succeed Charles A. Logue as director of the Universal editorial staff.

RICHMOND LAID UP

Because of a badly wrenched ankle, Kane Richmond, featured as Kid Roberts in Universal's "The Leather Pushers" series, is confined to his bed. A two weeks' layoff will give Richmond opportunity to be in good condition before the cameras and microphones are set for the fourth episode of the boxing talkies.

BARITONE HERE

Nikolai Nadejine, baritone, together with his wife, herself an actress and poetess, arrived in Hollywood this week en route to Europe following completion of a concert tour which embraced South Africa and Australia.

MARCO GETS PRINZ

Jack Prinz, dance director for Earl Carroll, has signed on the dotted line for Fanchon and Marco to produce several units.

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MURRAY "FIND" ASSIGNED TRIP OF 40 WEEKS

Sylvia Shore, pupil and protege of Bud Murray, well-known New York and Los Angeles stage and dance director, and head of the Bud Murray School for stage at 3636 Beverly boulevard, is being featured this week with the Fanchon and Marco "Modes" Idea at the Hollywood Pantages theatre.

Miss Shore was discovered two years ago by Bud Murray, who was then directing "Good News" at the Mayan, and was slowly developed into a singing and dancing comedienne, who now bids fair to reach the ultimate goal of most embryo stars. After she leaves the Pantages she is booked for 40 solid weeks over Fanchon and Marco tour, and directly follows the Fanchon and Marco "Wild and Wooly" Idea which features a unit of "Bud Murray California Sunbeams."

Mr. Murray announces attractive summer rates now prevailing at the school will be available until September 1 in both tap and ballet classes. Ballet is under the personal direction of Mary Frances Taylor, premiere danseuse of national repute, and tap under direction of Lafe Page, associate director and instructor.

DRESS MILLION DOLLAR

Million Dollar theatre has added three new drops, in one, two, and in full stage with borders to match, also new box set and wings. This is quite an improvement and sets the stage off in great style. With new lights on the front of the house, it looks like a new place.

HAS NEW ACT

Marion Sunshine has re-entered RKO Vaudeville Varieties in a new act called "So This Is Broadway." Miss Sunshine, who for many years was teamed with her sister, Florence Tempst, is opening her new offering in Greater New York theatres.

CRESPO IN "MR. WU"

Jose Crespo, Spanish actor who recently returned to Hollywood for the starring role of Captain Kovacs in the Spanish version of "Olympia," is remaining on the M-G-M lot for the juvenile lead in "Mr. Wu."

'TURN ABOUT' IS FAIR PLAY

A little advice to radio artists. It's always good policy to let one hand wash the other. The point is that radio is providing more work for musicians, singers and entertainers today than is the theatre. This is made possible by the fact that many business concerns are paying heavy money for time on the air as well as salaries to performers. They do it to boost their business by increasing the sale of their commodities.

It is but turn about that the profession get back of the products that are furnishing them a livelihood, and still further aid by patronizing the firms who patronize them. It will be appreciated by more work for you and the encouragement of other firms to support radio programs.

Boost one another and kill hard times.

SUMMER REVEL MASQUER PLAN

The Masquers, headed by their new president, Mitchell Lewis, will stage their midsummer revel at Hoot Gibson's ranch Sunday, August 17.

Harry Joe Brown, chairman of the entertainment committee, has finally completed "casting."

A potato race will be staged by Bert Wheeler, shoe race by Lew Cody, sack race by Charles Chase, golf putting by Robert Armstrong, three-legged race by William Collier, Sr.

Silver trophies will be awarded winners, according to Lewis. The judges will be William Farnum, John F. Dillon, Wm. Jennings Bryan, Jr. Timers are Edward Everett Horton, Robert Woolsey and Ford Sterling. Mitchell Lewis, Hoot Gibson and Sam Hardy will be officers of the day.

"The Grand Finale" will be a baseball game with Laurel and Hardy as umpires and Jack Dempsey, Little Billy and Louis Wolheim as policemen to protect the "umps" from the players as well as the spectators. "Midsummer Revel" strictly stag.

NO MORE SHUT DOWNS FOR W. B.

The annual custom of Warner Brothers Pictures in closing down for a vacation period each fall, will be discontinued after this year. Jack L. Warner, vice-president in charge of production, announced this week.

During the past four years the studio has had an eight to twelve-week vacation period.

Warner Brothers now own or control more than 1000 theatres throughout the United States and Canada and to supply this demand west coast studios will hereafter operate on a full year's basis, instead of having the usual layoff period in the fall, Warner stated.

FOUR NIGHT RUN

Dayton Lummis, popular young actor, who opened Aug. 13 at the Theatre Mart for a four night's run in Katherine Von Blon's one-act play, "The Blue Peacock," which is being directed by Francis Josef Hickson, is a well-known player in productions on the west coast.

WILL OPEN LAB

Louis Graf is in Los Angeles preparatory to opening a new laboratory.

SOUND COMEBACK

SAN FRANCISCO, Aug. 14.—"Birth of a Nation" with sound opens at the Geary following the stage production of "Candle-Light."

SEAY AT "MART"

Dorothy Seay is playing the wife in Francis Josef Hickson's production of Katherine T. Von Blon's one-act play "The Blue Peacock," which opened at the Theatre Mart Aug. 13.

EL CAPITAN SOLE LEGIT OPEN; OTHER HOUSES MAKING READY

El Capitan theatre in Hollywood is sole prevailing survivor of that unfortunate family, "the Legitimate Brotherhood." Last legit house, located farthest away from all centers of metropolitan activity, the one theatre, which for two years remained dark and was the last to open its doors to regular productions, has won the endurance contest. Thirteen stages of the "in-person" type of amusement are dark this week.

Last week, with "Tea for Three," El Capitan grossed \$5500, which is its average. Manager Matt Allen, optimistically observed that he anticipated the comeback of stage plays with a vengeance.

He said his business was keeping up by the fact that the general public is becoming alarmed at the prospect of losing the human form of entertainment altogether, and is making personal efforts to see that plays at El Capitan are well attended.

Next week will be the last of the present bill, and it is to be followed August 24 by "The Poor Nut," starring the author, Elliot Nugent, supported by the entire original cast, all of whom are at present in Hollywood.

Among those, who will appear, are Ruth Nugent, Percy Helton, Norma Lee, Cornelius Keefe, Eric Kalkbrenner and about 50 supernumeraries who will provide the necessary atmosphere.

Although dark at the present time, the other houses have elaborated plans afoot for a brilliant season.

At the Vine Street they are preparing to open September 1 and although Manager Sid Miller refuses to divulge the opus, he remarked that it will be a welcome surprise to the playgoers.

Dave Thompson will open the Hollywood Play House with Grant Mitchell in "The Champion" on Sunday, the 16th, for what it is hoped will be an extended run. "Candlelight" by Siegfried Geyer is coming from San Francisco to open at the Biltmore on the 26th. Leon Leontovich, Reginald Owen and Alan Mowbray are the group of stars.

Belasco opens "The Wise Child" next Monday, the 18th. William Trumbell is preparing Lynn Starling's "Cup of Sugar" which goes to San Francisco where it is scheduled to open on the 26th. Mayan is slated for an early musical opening. "O, Susanna," an operetta with fine music and unfine book, reported being rewritten by Bill Attidge, will be given another fling before Franklin Warner essays to foist it on Broadway, N. Y.

The Majestic and President theatres have definitely been taken out of the legit columns and are being prepared to house the flickers. William Eugene and Maude Fealy are rehearsing for a play which is soon to open at the Egan while the Mason is dark indefinitely.

Not such a bad batch of prospects after all.

BOLES RETURNS SOON

John Boles will complete his role of Count Mirko in "Lilli" for Samuel Goldwyn the last week in August, and will return to Universal City a few days later to begin rehearsals for "Resurrection," which Edwin Carewe will direct. Dimitri Tiomkin, eminent Russian concert pianist and composer, is writing three songs for Boles to sing in "Resurrection." Lupe Velez will be seen opposite Boles in this modern translation of Tolstoy's memorable classic.

SAN FRANCISCO, Aug. 14.—As he sat in a chair on stage Tommy Smith, electrician at RKO's Golden Gate, suddenly slumped over dead last Saturday night. Physicians declared Smith's death was caused by a clogged blood vessel in his stomach. He had just finished playing cards with members of the stage crew and was waiting for the vaude to start when he passed away.

SEE JACK'S TUX

Jack Dempsey arrived in town last week and is staying at the Roosevelt. He'll be signing autographs Monday in front of the hotel. Jack looks great in a tuxedo.

Picture Reviews-and Views of Legit

"THE SAP FROM SYRACUSE"

PARAMOUNT PICTURE (Reviewed at Paramount)

Jack Oakie got a big break in the story handed him for his latest starring film. It's a smartly contrived farcical yarn, having a brightly gagged handling of a well-built plot, with Ginger Rogers clicking in the fem. lead.

Oakie plays Littleton Looney, operator of a construction company's steam-shovel, who is possessed of no little admiration for himself and Napoleon. Inheriting several thousand dollars, Looney realizes a life-long ambition to travel to Europe and the scenes of history's "great moments."

On the boat he is mistaken for the "world's greatest engineer" and falls in with Ginger Rogers, who will lose her mines in Mesopotamia if they aren't operating within a certain time limit, etc.; the pair meet and Oakie, unaware of the important personage he is supposed to be, promises the girl to help her against her conspiring guardian, with the usual complications and a final happy ending winding up with Oakie at the helm of a steam-shovel, clad in the quaint Mesopotamian costume, while Ginger sits besides him, reading the latest book on Napoleon.

EXHIBITORS' VIEWPOINT: Oakie clicks again with an unusually bright selection in vehicle and treatment and direction that in the field of farcical yarns will give patrons something to laugh at and enjoy. Not highbrow, but smart and showmanly, particularly for warm weather audiences. Plenty of chance for exploitation tieups on vacation travel.

PRODUCERS' VIEWPOINT: Taken from the play by John Wray, Jack O'Donnell and John Haygen, the screen play has been smartly handled by Gertrude Purcell with tasty direction by Eddie Sutherland, whose knowledge of comedy treatment is evident throughout the action.

Oakie turns in another good piece of work as the egotistic but naively appealing youngster with Ginger Rogers an attractive feminine foil. Granville Bates was a restrainedly effective menace while George Barbier passed amusingly in and out of the action as "Senator Powell." As two ship gold-diggers, Betty Starbuck and Veree Teasdale got in some good bits. Minor support roles were all well handled.

"HELL'S ISLAND"

COLUMBIA PICTURE

(Reviewed at RKO Theatre)

Take your imagination with you to this one, and figure out all the unexplained angles, then forgive their debts, for it's only a little programmer, trying to amuse the public.

Jack Holt and Ralph Graves are two nasty men in the Foreign Legion, presumably stationed in Africa as there is a battle with the Riffs and orders are given in French. The boys are hard characters, with no redeeming traits, and both are on the make for Dorothy Sebastian, a li'l American gal who somehow has become headline attraction in one of those North African desert amusement palaces the Legionnaires would love to see imported from Hollywood.

Thank heaven Dorothy is not depicted as one of those saintly dames who works in brothers but remains sweetly pure, although it is hinted at in one scene. This shot, however, is just a quaint Hollywood plant to give excuse for the fight that follows, and Dorothy (in the character, of course) later makes it plain any guy can maul her if there is dough in it. But she falls for Ralph and is willing to make marry.

In battle, Holt is shot in the

back by a Riff but believes Graves did it out of jealousy. Graves assaults an officer who would prevent his rescuing Holt, and gets 10 years on Hell's Island. When Holt recovers, Dorothy marries him and persuades him to take guard duty at the island, this being the only way she can get there herself. Here it becomes clear to Holt that Graves did not shoot him and he helps the lovers' escape from the island, poetically being shot in the back by other guards who mistake him for the escaping prisoner, and dying conveniently, thus obviating the need for a divorce.

EXHIBITORS' VIEWPOINT: Better look at it. Would go great in the lumber camps, but the la-de-das may not like the smell of sweat.

PRODUCERS' VIEWPOINT: Some nice photography. Ed Sorman's direction is fair enough. Joe Swerling's dialogue doesn't exactly scintillate, but it gets the ideas over, and nets a few laughs. Tom Buckingham is credited with the story.

CASTING VIEWPOINT: Holt and Graves have teamed up often enough before, and they are up to their average. Neither has a "sympathetic" part. Dorothy Sebastian does a neat job of work. Character bits are contributed by Richard Cramer, hardboiled sergeant; Harry Allen, cockney soldier; Lionel Belmore, innkeeper of course; Otto Lang, a Legionnaire, and Carl Stockdale, commanding officer, and are all right.

"HOLIDAY"

PATHE PICTURE

(Reviewed at Carthay Circle)

This picture eclipses everything that Pathe has done up to date and we are not so certain that it will not be rated among the ranking ten for the year. Director Ed Griffith is to be congratulated, it was his finest chance and he rose magnificently to it. While "Holiday" sticks closely to the text of the stage play of Philip Barry, Griffith showed wisdom in taking but few liberties with the already successful drama. He leaves the trik stage version only to add additional production value but in no wise has the theme been tampered with. The adaptation of Horace Jackson is also commendable for nothing has been either lost nor added to an already finely constructed play.

The story is very modern, placed in the home of a millionaire who glories in the power of his wealth. One of his daughters, while on a vacation, meets a young man of no means, social aspirations nor desire for extreme wealth. They fall in love and she brings him to her home. He is overwhelmed by its palatial appointments.

A younger sister, who would sacrifice all her wealth and position in order to just be herself falls in love with her sister's beau.

On New Year's night, when the engagement is to be announced, the young lady's father insists that the finance accept a position that will eventually bring him wealth and position. He refuses and the engagement is seemingly broken.

An attempt at reconciliation is made, but the young man finally determines to live his life and be master of his house. His fiance is equally determined to be a social leader and so they split, he embarking to Europe. The younger sister, on being assured that the match is definitely off, rushes to take the same boat.

The plot is one that takes place every day and always has—the sophisticated triangle which is always interesting in a yarn. In this superb acting raises it high above the commonplace.

EXHIBITOR'S VIEWPOINT: This is one that will have a strong pull on the young sophisticates. It is essentially a girl's picture and can be exploited from the standpoint of the ethical points involved. It is magnetic box-office from many angles.

PRODUCER'S VIEWPOINT: The excellent photography of Norbert Brodine adds a nice distinction to a well told tale. Edward H. Griffith's direction marks him as possessing fine discriminating taste and suggests something always in reserve. He does not milk a situation to its utmost but allows something to the intelligence of the audience. Ann Harding, the star of "Holiday," is by virtue of this performance entitled to rank among the greatest of the cinema luminaries. Here is easily

the best performance of the year, and if properly nursed, she can be built into as big a draw as the great Greta.

CASTING DIRECTOR'S VIEWPOINT: Without exception, this play has been cast with a perception worthy of genius. It is difficult to imagine anyone playing their parts with finer artistry although, to this reviewer, a younger man might have been cast in the lead, but the performance of Robert Ames is without reproach in any particular.

MARY ASTOR as the aspiring sis-

ter was fine, her appearance and dignity had just the right touch for the character. Edward Everett Horton added a star's finish to a role of lesser importance. Monroe Owsley left nothing to be desired in the role of the understanding brother who, too, would like to break away from the ties of wealth. William Holden played his usual millionaire as though to the manner born. Others of the cast were Hedda Hopper, Audrey Forrester, Hallam Cooley, Creighton Hale and Mabel Forrest.

JACOBS.

"SCARLET PAGES"

WARNER BROS. PICTURE (Reviewed at W. B. Downtown)

Elsie Ferguson and John Halliday bring two polished and matured performances to this very well produced story of the court room type.

Taken from the stage play by Samuel Shipman and John B. Hymer, under Ray night's direction, the story, deviating in a number of points from the familiar court scene material so as to be a sort of reverse "Madame X" has been done pictorially and for dialogue in an effective fashion except for the occasional interpolation of action-holding sequences, particularly in a cabaret scene.

The film has been nicely mounted and edited to a view to a tensely building suspense.

An outstandingly absurd item was the makeup use on supposedly metropolitan newspaper, which flashed in and out of the action with their headlines indicating the narrative highlights. They looked like small town weeklies.

EXHIBITORS' VIEWPOINT: A good show with plenty of appeal in the work of Miss Ferguson and John Halliday with Grant Withers and Marion Nixon exploitable names in the cast.

PRODUCERS' VIEWPOINT: Miss Ferguson makes an auspicious return to the films, while Halliday, who has already marked himself as a real bet in mature and sophisticated roles, further advances his standing as a film personality worth capitalizing on. Direction and adaptation have translated instead of lifted this play to the screen in a fairly satisfactory fashion.

CASTING DIRECTOR'S VIEWPOINT: The work of Miss Ferguson and Halliday completely overshadows the playing of Grant Withers and Miss Nixon, though the latter handled a tough young-night club dancer role (in which she was miscast) passably well. De Witt Jennings in a restrained version of a trial judge had the other important role, with Helen Ferguson, Charlotte Walker and Wilbur Mack in minor parts.

"FORTY-FIVE MINUTES FROM BROADWAY"

FULTON OAKLAND

(Reviewed Aug. 6)

George Ebey and Ed Hogarty brought this one down from the shelf, dusted it off and presented it to an enthusiastic crowd of Oaklanders as part of their limited policy of presenting musical comedies under a weekly change. Although most smaller productions skimp on the cast of '45 Minutes,' this one had every character. George M. Cohan called for. All parts were played in a broad vein.

Fulton has one of the very few revolving stages in the entire West. It was used for each of the three scenic changes, speeding up the ent're act waits and eliminating much of the usual back stage franticism that accompanies all legit shows.

Jane Foothes took the lead as Mary Jane Jenkins, the maid. Ruth Saville did the part of Mrs. David Dean, while Norman Field digressed from his usual juvenile and leading parts to do Kid Burns, the ex-pug and secretary.

Howard Russell was cast as Tom Bennett, while J. Raymond Northcutt did Daniel Cronin, the villain, and Bruce Payne did Andy Gray, the butler. Claire Sinclair drew many laughs with her characterization of Mrs. Purdy and Robert Adams handled the part of James Blake. Helen Audiffred as Flora Dean and Russell Cushing as the chauffeur completed the principal roles, all of which were well done.

SKEETER HARTWELL offered an excellent comic song and dance. The four policemen were done by the Sequoians, male quartet—Ray Parfier, Cliff Lockwood, Med Anderson and Don Libby. Gentlemen of the press included Don Jennings, Ray Justus, Ronald Fitch and Ernest Gibbs. Girls were Edna Lokke, Helen Peterson, Vera Knight, Lillian Loris, Reta Kinyon, Sally Evans, Eille Doyle and Carol Vouye. John G. Fee staged the production in a capable fashion. Business was good.

Chuck Thode conducted the orchestra in a group of numbers and played the show acceptably.

BOCK.

Mr. Moore is not ideally cast as a dilettante doctor blasé sophisticated, but there is no mistaking the wholeheartedness with which he enters into the work and he quite captivated his feminine audience who, in addition to liking the actor personally, delighted in the ideal devotion he represented.

Mr. Glendinning proved his abilities to local audiences in "Nancy's Private Affair" recently, and in this completely different role he demonstrated new talents. He is an actor who is master of every situation. As a hard working husband, in love with his wife but immersed in his business and so, in his anxiety to provide abundantly for her material needs, unable to meet the doctor's competition when it comes to amusing her, he was completely satisfying.

This was Hollywood's first chance to see Gladys George. She comes modestly from the stock houses of Kansas City Salt Lake and Denver and claims none of the "New York" aura deserved so necessary by some to a Hollywood success. She is handsome of face and figure, her voice and enunciation are clear and devoid of affectation, and she handled the role of the wife with due regard for its relative importance. There is no reason why she should not assume a prominent place in the Big League.

Minor support roles were contributed by Dorothy Cecil as the maid, and Eric Snowden as the valet. Donald Campbell walked on and Yessed once as a waiter.

Sets were well done by Ernest Glover, and Paul Finstein's instrumental trio furnished occasional music from the pit.

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AKME SOUND IS ON FILM ROW

In Hollywood--Now

By BUD MURRAY

Two openings last week in one night IN HOLLYWOOD, the one at Carthel Circle—"Holiday," with **Ann Harding**—the other, which we fell for for the first time, out on a miniature golf course—but this was a most unique idea, conceived by our old boss, **Sid Algiers**, formerly at the Mayan Theatre—built and staged by **H. C. Lydecker**, former art director and miniature expert at Tiffany-Stahl. This is the first of a series of "Eskimo Village" golf courses, with "huskies," Eskimos, ice-bound ships and the coolest spot we hit this particular evening, and we saw **Jimmy Star**, ("Cinematters") going around the course, without his Austin, in a threesome, with **Alice White** (our pupil) and **Si Bartlett**, our pal from Chicago, and Alice's best bet—Noticed **Byron Cramer** and **Lafe Page** digging the ice floes—also **Lillian Rich** looking awfully cute, and a good I. A. T. S. E. man, formerly at the Mayan. **Obie Short**, now, at this course—**Mrs. Sid Algiers** with a white coat, looking very "Eskimo-ish"—all in all, a good time was had by all—so we tripped across the way to Pantages Theatre, to "sneak a look" at our "California Sunbeams" in the "Wild and Woolly" Idea—noticed **Alex Pantages** enjoying the show, and gaining a little in spirit and color.

Everyone is trying everything to "knock off" theatre busines—Now it's "Ladies' Night" at the **Olympic**—Free seats for ladies with escorts, and we must say, it was a very artistic flop—And yet, there were **Mr. and Mrs. Macklin Megley**, **Mr. and Mrs. Harry Gribbon**, **Mr. and Mrs. George Riley** and a few others with some other "sucker's" wife—Noticed **Al Newman**, who was formerly a musical director with our old boss, **George White**, and **Charley Mack**, whom we were with in several Winter Garden productions—Another ex-boss of ours telling a fighter what to do—**Al Jolson**—The well-known sports writer, **Mark Kelly**, back in the box looking in the pink—Took **Harry Wardell** home from the fights—Harry is Jolson's "Mentor"—We would say spiritual advisor—Harry advised us that he and the boss just came back from San Diego looking at Jolson's latest picture—Says it's "great"—And if you know **Wardell**, you know he knows what he is talking about—He always reminds us of the "Whirl of Society" about 1912, when he played "The Baron—We were hoofing then, and went on for **Oscar Shaw** with **Laura Hamilton**, and we are all IN HOLLYWOOD NOW.

Then to **B. B. B.**'s for a change of "air"—It is remarkable how **B. B. B.** gets the best show in town for nothing—and his audience appreciates the fact that it is for nothing—We noticed **Alex Carr** of **Potash and Perlmutter** fame—**Jack Lester** at **Warners** Downtown Theatre and a speedy off-rhythm hooper—**Ed Tierney** (another good hooper) and the (Mrs.)—**Marjorie White**, that charming little comedienne, and her kid sister did an impromptu song, who isn't so bad either—A newcomer to Hollywood, **Nancy Kelley**, was with our boy friend, **Herman Paley**, and we have to hand it to Herman. He picks 'em young and pretty—Yes, his wife was with him—**B. B. B.** trying to give **Maxie Rosenbloom** an argument in WORDS ONLY—**Harry Vernon** back in Hollywood and doing his bit for the "Cellar"—We nearly forgot our (Mrs.) **Gladys Murray** was called on to judge a dancing contest, with another dancing school head, and "picked" the "wrong" couple—She doesn't know any of those "in the bag" tricks, and later in the evening overheard herself being panned in the rest room—So the wife is off judging dancing contests unless she is "head man"—A very clever and charming couple were introduced, **Joe** and **Jane McKenna**—From there **Gladys** to the Beach, and **Bud** to bed in the town lodgings—IN HOLLYWOOD NOW.

A visit back-stage to the Chinese Theatre, to talk to and inspire our pupil, **Jean Harlow**, making her personal appearance in conjunction with the showing of "Hell's Angels"—What a doll, and so sweet and appreciative for a real star—And the memory lingers on—And then to the office to receive a couple of fan mail letters relative to this column and our reference to last week's comparative mention of **O. O. McIntyre**—This bird signed **F. G. H.** and in no uncertain terms tells us to "go to the nearest police station and give ourselves up"—(so there)—And still another from a soldier who wants to know whereabout of **Jack Boyle**, our boy friend whom we were with in the "1916 Passing Show"—We can advise you, soldier, to write him care of **Henry's Restaurant**, IN HOLLYWOOD NOW.

"There's something wrong in Denmark"—**John Medbury**, that famous Mutterer Alone in a restaurant, with two of the "Unholy Three" missing—and in the same place—oh, yes—it was **Henry's**, where **Joe** holds the whip hand—We see our promising pupil, **Jackie Fields** and **Abe Roth**, who referred that Wolgast-Robleto scrap, and we know now that Abe appreciates the dancing instruction we gave him—You had to be pretty fast to keep out of Wolgast's way, and Abe admitted that after the fights—And at these fights, IN HOLLYWOOD, at **Tom Gallery's** Legion Arena, where for the past two weeks Tom has been giving the boys "shows" and has been packing them in as he should—Maybe some theatrical showmen will take heed from Tom's idea of giving the public a real show—Then they will do business—We couldn't help from noticing within a radius of about 200 yards a flock of ex-Winter Gardenites, whom we have worked with—Such as **John T. Murray**, a real comedian—**Charley Judels**, a director and a comedian, if you must know it—**Lew Brice**, another comic—**Billy Arnold**, from the "1916 Passing Show"—**Frank Fay**, possibly the only M. C. left IN HOLLYWOOD, and again our favorite comedian, **Al Jolson**, with our favorite tap dancer, **Mrs. Al Jolson**—**Dave Bennett**, all tanned up, looking great, who is dance director at Paramount and who takes us back to 1923, with the "Dream Girl," which **Dave** staged, and we worked with him, and had some jolly times—We see our old boy friend, **Cap O'Hay**, "1921 Passing Show," and right next to us **Lew Cody**, looking great, with **Norman Kerry**, who was all hot and bothered with the outcome of certain decisions—Our brother **Masquer**, **Billy Sullivan**, handling a pretty good boy but not rugged enough—**Billy** writes songs, and isn't a bad hooper either—Opposite is **Patrick Francis Shanley**, that genial host of the **Waldorf Hotel** in San Diego, and why he wears those "green gloves" is beyond us—**Jack Haley** and **Zelma O'Neal** in the house but far apart—They both remind us of our pet, "Good News," which brought us to the Coast two years ago and started us in a new country, far, far away from HOME—And to the Brown Derby for lunch next day, bummed into our boy friend, **Bobby Woolsey** without his ball and chain (**Bert Wheeler**)—We told **Woolsey** about our fan mail and he said he had sent thousands of pictures to fans after his "Cuckoos" picture and then after "Dixiana" opened, the fans wrote **Bobby** again, but returned his pictures—Gabbled a few minutes with **Mrs. Jack Warner** and **Mrs. Rufus Le Maire** in a booth (our pupils)—And next booth, **Joe E. Brown**, **Tommy Dugan** and **Rufus Le Maire**—A couple of great comics and a fine producer—Could **Rufe** be cooking something up?—You know he gets his "show yen" every so often—**George Stone**, our old side-kick and a real sincere boy, with **Walter Catlett**, another ex-Shubert actor, and, dear readers, this is our weekly story about who is who IN HOLLYWOOD NOW.

Score Routed By Big Fire

More than a score Hollywood film celebrities were temporarily made homeless Tuesday when fire swept through the top floor and roof of the Villa Carlotta apartments.

Mme. Nikolai Nadejine, wife of the Russian baritone and an occupant of the apartment, was overcome by smoke. She was the one casualty.

Other film folk routed by the fire were Ernest Pascall, Fern Andra, Louella Parsons and Frances McDonald.

JACK PICKFORD WEDS

SAN FRANCISCO, Aug. 14.—Jack Pickford was married at Pebble Beach, near here, to Mary Mulhern, New York stage player, this week. Pickford, brother of Mary Pickford, was formerly the husband of Olive Thomas, and later was married to Marilyn Miller.

RASCH TO N. Y.

Albertina Rasch, world-famous maestra of the ballet, left yesterday for New York, where she will launch the choreographic features of several New York shows. Last season Mme. Rasch had her dancing ensembles and soloists in seven leading Broadway productions simultaneously. She expects to return to Hollywood within a few weeks.

DO NEW ONE

Bert Wheeler and Robert Woolsey, laugh producers of RKO productions, will next be seen in the screen version of "Babes in Toyland." They have just completed the filming of Harry Tierney's "Half Shot at Sunrise," which has nothing to do with bootlegging, but is an operetta of World War locale.

DIRECTS "DIPLOMAT"

Mal St. Clair has begun direction of "The Boudoir Diplomat" at Universal studios. Ian Keith was selected for the leading male role of Baron Valmi. The cast for this production includes Betty Compson, Mary Duncan, Jeanette Loff, Andre de Beranger, Lionel Belmore and Lawrence Grant.

NEW TALKING PICTURE DEVICE HAS 'EARMARKS' OF BULL'S-EYE

Out of the numerous talking motion picture devices which have loomed and faded in the independent field during the past year and a half, one has finally emanated which has all the earmarks of hitting a bullseye with the exhibitors. It is called the Akme Reproducer, and has recently opened headquarters at 1979 Vermont.

Film row is agog with possibilities of this device, which is being manufactured at the Morland Motor Truck works in Burbank.

While the first machine is operating and on display, actual installations will not be started until a dozen or more machines have been completed, which will be a matter of three weeks or so, according to Col. J. W. Early, general manager of the Akme Reproducing Co., Ltd. Already sales have absorbed the first batch.

The device is perhaps the first to be adapted to both standard or grandeur film, and can be installed in eight hours, using both the lamp house and head of any standard projector. The entire machinery is built into the universal base using no bevel gears and is absolutely noiseless. It is arranged for both film track and disc, with the disc attachment removable by the turn of four screws.

It is perhaps the most mechanically simple of any of the machines to date, having fewer movable parts with shorter drive and most compact in assembly.

There are no batteries used in amplification, and like the modern radio, plugs in on the house current. It employs the new photolytic cell which is said to eliminate ground noise and enable the head amplifier to be mounted on the same panel with the general amplifying system.

The exciter chamber contains four lamps and has a device whereby, in case of a burnout, a new

exciter lamp may be turned on instantly by simply turning a knob.

Necessity for servicing has been reduced to a minimum. There are no complicated gears or cams to get "out of whack" nor any involved amplification panel to go wrong. The sound volume is controlled from the organ pit or rear of the auditorium as well as the booth making it possible for correct modulation at all times.

But one horn is used for houses up to 2500 seats.

Sound quality, as demonstrated under unfavorable conditions in a room no wise sound proofed, was exceptionally natural. Regardless of the volume, there was no distortion of tone either close to the horn or at a distance. It sells on terms for \$5000.

Akme is the result of inventive improvements conceived by Col. J. W. Early, one of the pioneers in the installation of theatre sound devices and the man who has perhaps sold more independent installations than any other one salesman.

The corporation has for its president I. N. Inskeep, local banker. Morris Medove is business manager, Fred Harrington electrical engineer and Tom Dyce in charge of production.

GIRLS REHEARSE

Busby Berkeley has commenced rehearsing the girls for the first Los Angeles Paramount stage show at the Paramount studios.

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THE GOOD WILL OF FACTS

The most valuable asset of a business firm is its GOOD WILL, that intangible something which is prized more highly than merchandise and priced more expensively than real estate. It is the QUALITY of business and reflects the esteem and regard of the general public, manifest in repeat orders and substantial expansion.

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INSIDE FACTS IS IN ITS SEVENTH SUCCESSFUL YEAR. That is a record to be proud of, particularly as the growth has been steady and consistent. Our GOOD WILL is reflected in the fact that 1930, thus far, is a banner year. We are thankful for our GOOD WILL, and proud of our achievement.

KIBITZERS, POST MORTEMS, ET AL

A "kibitzer" is a busybody who stands back of card players and, without a penny invested, gratuitously offers advice and criticizes the plays. He is a thoroughly detested "individul," and one who is impossible to suppress with anything short of a shotgun in full operation.

Post mortems are grecsone procedures employed in morgues over corpses and in card games after the hand. In the first instance curiosity only is slaked. No post mortem has ever been known to bring back life to a deceased. It only confirms the death. In a card game, it is perhaps the most useless of idle chatter spreading venom of the most virulent kind, frequently engendering divorce suits and more frequently making bitter enemities.

Then there is the professional critic who is but a close third to these others. He has no technical knowledge of what he professes to opine but persists in inflicting his verbiage on those who read the public prints.

These pests are blights upon the surface of the entertainment business, a parasitic itch, as it were, not injuring, but continually annoying and seldom doing any good, like fleas.

There is the squawking newspaper that is everlastingly howling calamity and asking, "What's wrong with the movies?" It then proceeds to tell of faults, and how its Editor-Almighty could easily make a Utopia out of the industry if it would listen to him. He knows, even though he never made a picture, played in one, wrote one, or invested a penny in one. His every attempt to break into a studio job has been frustrated, yet he vents his spleen in the printed page, to the amusement if not the disgust of his sparse audience.

Close behind him is the writer, not so venomous, but who takes himself seriously in analyzing the mistakes of every picture, every policy and every effort of the big producers. When an experiment fails of its purpose, this ribber is loud in his "I told you so," even though he never said anything about it.

Then comes the clumsy critic who professes to point out the faults. He has no theatrical background, has a flair for smart cracks and handles reputations and careers with the delicacy of a longshoreman. He assures one, on being questioned, that he knows all about show business, for he has seen everything—from the front. He has never acted, managed nor written a show, nor has he ever worked backstage, yet he claims to be qualified to an opinion. When it is pointed out to him that he has seen the dials of thousands of clocks and can tell time, yet that does not qualify him to be a clockmaker, he merely shrugs his shoulders but is not suppressed.

WHAT MOTION PICTURES NEED

If the motion picture industry and the amusement business in general is in need of any one thing, it is a tolerant and boosting attitude of the press. If criticism is not CONSTRUCTIVE, it should be withheld. The best brains possible are being employed in the industries, whose success is the result of courageous trial and error, the "do and dare," which has brought unquestioned prosperity despite knocking, ridiculing and sarcasm. It is noteworthy that not a single one of these horned and barbed vitriol throwers has elevated himself correspondingly.

To BOOST every effort that is honestly made is the policy of INSIDE FACTS; to overlook failures when the error cannot be constructively pointed out for the benefit of the industry. To print the NEWS honestly and fairly, without fear or favor, and to co-operate by extending the freedom of our columns to persons in the industry who have views to air or grievances to express.

Short Shots At the News

James Murray, motion picture actor, this week entered a plea of guilty before Superior Judge K. S. Mahon upon a charge of driving while intoxicated.

Lloyd and Rodney Pantages, managers of Fox Pantages Hollywood and sons of Alexander Pantages, were given permission to drill for oil in the Venice oil district.

After obtaining probation from Judge Emmett H. Wilson on forgery charges, Everett Ross, midget, known as "Major Mite," is in trouble again. This time he has been turned over to Oakland police authorities on a grand theft automobile charge.

Paul Askenasy, proprietor of the Kenyon and Semloh hotels in Salt Lake City, has assumed control of the Continental Hotel here. The Continental has been a "hangout" for show people for several years, under the management of Shantley and Furness. It will undergo complete remodelling, continuing to cater to actors.

There is a very important communication in this office for MRS. LYDIA M. KUHLMAN. Anyone knowing her whereabouts please notify.

A bread and water diet may not be appetizing to the ordinary jail occupant, but Mary D'Arcy, 25, Hollywood actress, thinks that it's okay. Sentenced to 10 days in jail by Judge Dudley S. Valentine on a reckless driving charge, Miss D'Arcy intends to go on a strict diet, she said. "It ought to be easy here, without any rich foods to tempt me."

William Russell, 11, nephew of the late screen star of the same name, appeared in court to claim his share in the distribution of the estate of his father, Albert Russell. In 1929, the actor, upon his death, willed \$6000 to his brother, Albert, who died shortly afterwards, willing it to his son.

Walter Brooks, director of several Broadway hits, will continue to direct floor shows at the Cotton Club, it was announced this week by the club management. Brooks started Friday night.

FRESNO.—Ten employees of the Fox Wilson Theatre and managers of two local houses Saturday were robbed of a total of \$1600 by two youthful bandits. The youths fled before police arrived upon the scene.

HARRY DELF PLANS

Harry Delf, actor, author, director, announces the elimination of short subjects from his future activities, inasmuch as his writings of the past few months have been concentrated on feature length stories. Arrangements have been completed by Harry Delf to have his latest full-length plays, "For Bed and Board" and "The Beloved Six," to be produced on Broadway early this season.

CONTEST WINNER

SEATTLE, Aug. 14.—Erma Echt, the girl who won the Fanchon-Marco opportunity contest last year, arrived from the East this week and will spend her vacation at the home of her parents. Since leaving Seattle she has been employed as a dancer.

LEE PARVIN

AT LIBERTY
PUBLICITY
746 South Coronado St.
Tel. DR. 5931

LETTERS

There are letters at the Los Angeles office of INSIDE FACTS for the following:

BIDMEAD Bros.
DECKER, Kirke M.
FRANCO, Antone
GRANSTEDT, Greta
PARSONS, Ruth

TEL-A-PHONEY by JAMES MADISON

Hello, Mary Pickford.

Hello, James Madison.

Is it or is it not true that you are going on the speaking stage in New York?

Yes.

Hello, Mayor Ralph.

Hello, James Madison.

Why is the Anti-Saloon League so hot up about Mellon.

Because they couldn't transform him into a water-Mellon.

Hello, James Madison.

Hello, "Bugs" Baer.

Photoplay theatres on request are providing patrons with ear phones.

For some of the "talkies," they should also provide ear muffs.

Hello, George Breece.

Hello, James Madison.

Which part of Long Island has a big Scotch colony?

FREEdonia.

Hello, Jackie Souders.

Hello, James Madison.

In Chicago, rival gangsters are indulging in a campaign of mutual extermination.

"One good shot deserves another."

He wrote a letter to a moving picture producer and got an answer.

Hello, Willie Collier.

Hello, James Madison.

When I was born I weighed ten pounds.

What was the big idea?

SNACKS of FACTS

Al Herman and the missus at the Montmartre . . . Al doing the m. c. biz . . . Mrs. Wagner and Miss Wagner . . . very ornamental . . . Al Bernivici handsome and debonnaire . . . Missus Al Bernivici a fashion plate . . . Mr. Whitney, Sonny Whitney . . . Miss Wagner looking scrumptious . . . Florrie La Vere winning 'em over . . . Rosa Roma, Australia's gift to Hollywood . . . Herman Ruby with his ball and chain . . . 'n Mrs. Marks . . . 'n both Valentines . . . 'n Edith Handman . . . and all squatting at the big eating plank, having a wow of a time . . . Eddie Brandstratter . . . and with a big smile, listening to the register ring . . . He takes care of the guests like a jeweler takes care of diamonds . . . Micky Hester getting in a good plug . . . and the boss is away, too.

Max Bradfield walking on air . . . he's got a new baby grand . . . it's a boy . . . and a grand baby . . . mazze tough, Maxie . . . Fern Dale doubling plenty at Universal . . . and at Pathé . . . Jack Dempsey signing autographs in front of the Roosevelt . . . and getting writers' cramp . . . Tubby Garon is there, too . . . singing tabs . . . Glenn Tryon thinks he's some m. c. . . He isn't bad, either . . . oughta see him do magic . . . page Conan Doyle . . . Bert Wheeler, Bobby Woolsey and their director . . . Paul Sloane . . . Douglas Fairbanks, Jr., and Otis Skinner . . . Wonder if Doug's Old Man really got held up . . . Sidney Blackmer and the four gals from France and Germany . . . They're gonna do furrin' versions . . . not Blackmer . . . just the gals . . . Walter Anthony mourning over old Frisco days . . . and swapping gags with George Hull . . . a couple great fellas . . . Wish Walter would trim that mustache.

Sally Star, Jack Mulhall and Elliott Nugent . . . watta trio . . . Trevor is a villain . . . and he's happy about it . . . Erwin Gelsey and his new job at Universal . . . Jack Kearns spreading it thick . . . Fritz Martin collects butterflies and things . . . Jack Strock collects phone numbers . . . and Dick Dixon collects beer labels . . . Charlie Lindsey trying out hair lotions . . . Jay Tapp riding a roller coaster . . . William Janney wondering whether his name is William or Robert . . . legally it's Robert . . . Hugh Williams in "Journey's End" . . . going to play in "Charlie's Aunt." . . . Page Sid Chaplin . . . Alice Adair, Hollywood's perfect show girl . . . Jane Hinton, just 21 years old . . . She wrote "The Devil Was Sick" . . . it's her first attempt . . . U. S. C. football players doing extra work in the summer.

Rube Wolf and his new shiny cornet . . . Frederick Jagel here from Broadway . . . George Bancroft in Henry's . . . and Abe Lyman eating pigs' knuckles . . . Joe King Cole, the night mayor of Hollywood . . . Joe E. Brown playing ball . . . William Wellman and wife agreeing not to agree . . . Lucien Littlefield on a vacation . . . and with the wife and kiddies . . . Wonder why there aren't more miniature golf jokes . . . Frances Dade bowing low at the U. A. . . . The "Happy Chappies" calling on Morse Freeman . . . Buck Warren chasing in orders from Texas . . . Missus Newt Kelly visiting from Frisco . . . Fern Adair, Charlie Fredericks, Louella Parsons, Isabel Keith . . . Irvin Gelsey wondering whether or not they should move . . . getting smoked out of that old homestead.

MESS AT RANCH

The Masquers Mess will be held on the Hoot Gibson Baker ranch Sunday, August 15. A program covering all forms of athletics and sports has been laid out.

THREE SOCIETY STEPPERS

OPENING AT THE
PARAMOUNT THEATRE
San Francisco, Week July 24
Thanks to HARRY SANTLEY and
HERBERT RUBIN

Harold J. Bock
Manager
PHONE DOUGLAS 2213

**Market St.
Gleanings**

SAN FRANCISCO, Aug. 14.—We doff our imitation Stetson to Arch M. Bowles for his capable method of handling the 33 theatres that constitute the Northern California division of Fox West Coast Theatres. From the magnificent \$5,000,000 Fox Theatre, one of the nation's largest and the West's biggest business getter, to the smallest house in the neighboring sticks, each shows the capable hand of a man who knows his theatres, his pictures, his in-the-flesh entertainment and, above all else, his customers.

Under Bowles' jurisdiction, there are three houses in San Francisco, four in Oakland, three in Berkeley, three in Sacramento, three in Fresno, two in San Jose, two in Vallejo, and one each in the cities of Stockton, Napa, Richmond, Salinas, Watsonville, Turlock, Visalia, Hanford, Burlingame, San Mateo, Redwood City and Palo Alto.

SPOTLIGHTS

Flo Ziegfeld was in town . . . but just long enough to tell the folks that California gals are superior . . . from here he went to Medford, Ore., where he joined Will Rogers for a fishing trip . . . Helen "Boop Boop a Doop" Kane and Marjorie "Babe" Kane are not sisters, as is commonly supposed. . . . Rumor that Warners would lease houses here and in Oakland for stage shows looks quashed now that they have discontinued presentations . . . Jack Bjorklund acting as host to Art Schwartz and Spotlights . . . Benay Venuta wielding a nasty paint brush . . . Theatre sandwich men are getting so thick they crowd each other off the sidewalk . . . Helen O'Neill and Helen O'Neill are not the same people—one's program dir. at KTAB, another's a terpsichorean tutor . . . Lee Wilmoth phoning long distance . . . Arch Woody answering . . . Dick Spier smoking a black cigar . . . Herman Kersken admitting his show is good.

Famous Lies of Show Business:
"I used to play with Whiteman."

ANOTHER ONE

SAN FRANCISCO, Aug. 14.—The Portola, Suburban house, long dark, is being wired for an indoor golf course.

"A LITTLE SMILE"
Words and Music by
GEO. B. L. BRAUN
(A Fox Trot Sensation)
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Henry Warner
SONGS YOU LIKE TO HEAR
Taits at the Beach
SAN FRANCISCO
NIGHTLY
UNTIL ?
Many, Many Thanks to Jack Coakley

SAN FRANCISCO

OAKLAND — SACRAMENTO — SAN JOSE

KRESS BLDG.
935 Market St.,
Office Suite 504

S. F. SHOW BIZ LOOKS GOOD DESPITE OPENING OF SCHOOLS

SAN FRANCISCO, Aug. 14.—Several thousand youngsters trooped back to school this week and put a crimp in only the matinee business of most picture houses. Fox was considerably ahead of the field with Pathé's "Holiday," starring Ann Harding. With Walt Roesner, m. c., and Fanchon and Marco's "Victor Herbert" Idea that 5000 seater grossed a pleasing \$47,000. "Common Clay" opened Greater Talkie Season this week.

Wagnon's Davies turned second run for the current stanza and had one of its best weeks in many months, totaling \$7800 on "All Quiet on the Western Front." House has been packing 'em in. Wagnon's Embassy was satisfactory at \$7200 on "Slightly Damaged." Olsen and Johnson follow in "Oh, Sailor, Behave."

Metro's "Big House" bowed out of Loew's Warfield after four sweet weeks, the final seven days

finding an okay \$14,000 in the box office. M-G-M's "Our Blushing Brides" looks good currently.

Moran and Mack in "Anybody's War," along with a stage show, brought a good enough \$18,500 into the Paramount. "Grumpy" is in now. California, opening with "Manslaughter," was mighty nice at \$21,000, while the St. Francis with a pop priced run of "Journey's End" took in \$12,500.

Aided by plenty of good publicity Orpheum opened Columbia's "Rain or Shine" to good business, \$15,000 being the figure on the week.

NORTHWORKING TALKIE SEASON

SAN FRANCISCO, Aug. 14.—Greater Talkie Season publicists are plugging heavily on the "come downtown" angle in the publicity campaign currently under way for the annual screen gag.

The seven theatres of RKO, Fox West Coast and Paramount Publix are counting heavily on the continued plugs to bolster business in the downtown houses, some of which have been sagging at the box-office. Suburban houses have been taking a lot of play lately and first run houses hope to grab some of this coin.

A. M. Bowles, Ed Smith and Cliff Work, divisional heads of F. W. C., Publix and RKO, respectively, head the season campaign.

NEW B. O. KILLER

SAN FRANCISCO, Aug. 14.—A 72 hole golf course will be constructed in the Golden Gate Ballroom when the current walking marathon comes to a conclusion soon.

DAUGHTER INJURED

SAN FRANCISCO, Aug. 14.—The 16-year-old daughter of W. B. Wagnon is so seriously injured that she may die as the result of a recent auto accident in which her male companion was killed. The girl received a fractured skull and a broken leg when the auto in which she was riding was struck by a hit-and-run driver. Wagnon owns the Embassy and Davies theatres here.

SECRET MARRIAGE

SAN FRANCISCO, Aug. 14.—June McCormack, stage player, was secretly married five months ago to Gordon Fitzgerald, non-pr, it was revealed this week.

PEACEABLE END FOR UNION ROW EXPECTED SOON

SAN FRANCISCO, Aug. 14.—When theatre managers and union labor heads go to the mat on September 1 here their arguments are expected to end peaceably for all concerned.

So far as any one can see at the present time the fireworks display will be limited. San Francisco theatres generally play ball with organized labor, a fact attributed to the strong unionism of this city.

With some kind of a stage show mentioned as a possibility for the Orpheum, probably an orchestra for the Davies, and one or two other general additions around town unions can probably expect a pickup for their ranks.

Under such conditions those who claim to be in the know pooh-pooh any idea of a fight over contracts. The only expected clash will be over the period of time for the contracts to run.

DOG ACT READY

SAN FRANCISCO, Aug. 14.—Frank Lane and Bob Mohr are breaking in their new act, Rex and Tex, with the comic dog, King Pat. They will open for Publix here soon.

RULES ON GOLF

SAN FRANCISCO, Aug. 14.—There will be no more pee-wee golf courses in either first or second residential sections under a ukase issued by Timothy A. Reardon, building inspector. He thinks they clutter up the landscape. Needless to say, theatre men agree.

HONEYMOON IN S. F.

SAN FRANCISCO, Aug. 14.—Newly married Nils Asther and Vivian Duncan spent several days here this week en route from Reno to their beach home at Santa Monica.

WRIGHTS IN S. F.

SAN FRANCISCO, Aug. 14.—Anita Peters and Dexter Wright, formerly known as the Wright Dancers, are here on a vacation from their New York dance studios. They will return to the eastern metropolis August 20.

ANN HOFMANN

DANCE STUDIO
Announces That
ANDREW McFARLAND
Is Now Teaching Advanced
Acrobatic and Tumbling at
her studio, 1151 Market St.,
San Francisco.
Phone Underhill 1122
For Appointments

Oakland Pickups

OAKLAND, Aug. 14.—Broadway Amusement Co., headed by Ralph Ford, this week reopened its Broadway Theatre, equipped with Western Electric and on a second run policy.

Old Broadway has been entirely scrapped and the new house is decked out from top to bottom in new equipment.

* * *

Fox brought up "Lilliom," the Charles Farrell flicker, to preview it at the Fox Grand Lake House. Advertised a \$50 prize to the person suggesting the best title for the film.

* * *

Night baseball opened last week with a crowd of 20,000 at the initial game, much to the regret of numerous theatres.

* * *

Greater Talkie Season gets under way this week with a publicity campaign carried out by Frank R. Newman and Phil Phillips of Fox Theatres and Willard Welch and Paul Brook of RKO. Campaign heads are working the "come downtown" angle with good results expected.

* * *

Leo Carrillo celebrating a birthday — and the backstage gang throwing him a party — Mayor John L. Davies ridiculing night baseball in an extemporaneous sidewalk speech — Frank R. Newman winning a game of hearts — Paul Brook dealing out some superior publicity — Dominic Isabella checking in receipts — Oscar Preston renewing his subscription — Ed Hogarty being interviewed — Hermie King doing another show.

EBEY, HOGARTY SIGN BIG STARS FROM PICTURES

OAKLAND, Aug. 14.—With a short musical comedy season drawing to a close this week, George Ebe and Ed Hogarty will begin a series of guest star engagements at their Fulton Theatre.

Ebe and Hogarty have returned from Hollywood, where they signed a number of picture names for short engagements, and where they also contracted for several future productions.

First piece to go on the boards this week is "Rebound," with Patsy Ruth Miller. Following is "Chicago," with Bessie Barriscale and Howard Hickman.

Leatrice Joy is to come in for a short term of Ina Claire plays, including "Last of Mrs. Cheney" and "The Awful Truth." Eugene O'Brien will be presented in "The Cinderella Man" and "Enter Madame."

Douglas Fairbanks, Jr., has been signed for "The Youngest" and "Woodley." Lucille LaVerne will do "Sun-Up." Belle Bennett will be seen in "Constant Wife" and "Dancing Mothers" and Bert Lytell may come in with "Brothers." Negotiations are under way for Jack Holt and John Gilbert.

Conclusion of "Naughty Cinderella" this week marks the end of Jane Fosses's four-week engagement as leading woman, and of Skeeter Hartwell as featured comedienne. Other changes are expected in the stock supporting cast.

Chuck Thode was this week made orchestra director at the Fulton.

GREETINGS FROM Anita Peters - Wright and Dexter Wright

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Permanent Address of our New and Enlarged Studio:
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Our San Francisco Studio Still Located at 2695 Sacramento St.
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San Francisco

HIRSCH - ARNOLD BALLET MISTRESSES

created and costumed all dance numbers now en tour Fox Circuit with
F. & M.'s "Brunettes" Idea

SAN FRANCISCO

HOTEL GOVERNOR TURK AT JONES SAN FRANCISCO

THE HOME OF ALL THEATRICAL PEOPLE

PLAYING SAN FRANCISCO

SPECIAL RATES TO PROFESSIONALS

JACK WOLFENDEN, Prop. BERT HENDREN, Asst. Mgr.

REVIEWS
COMMENTBALANCE IS NEED OF PROGRAM
DECLARER BROADCAST EXPERT

By ARTHUR GARBETT

SAN FRANCISCO, Aug. 14.—One of the hardest things in the radio world is to obtain "balance" in a radio program. When somebody says: "I tuned in on XOU the other night for an orchestra concert, and the way they played Rubinstein's 'Kamennoi-Ostrow' was terrible, and it's one of my favorites, too." I have doubts about the playing being "terrible."

More probably "Kamennoi-Ostrow" was played about as usual, but was in the wrong place on the program. It is slow music, long drawn out, and in a major key. If it followed a previous slow number, long drawn out and in a major key, the listener was tired of that kind of music before "Kamennoi-Ostrow" began. Or even if the previous music was bright and quick it may have been too much so, and created a light and flippant mood. The listener was all pepped up when along came a semi-religious blurb that gave him the blues.

The program was "out of balance." This is a common fault with radio programs which fail to hold interest, and the program-builder should not be blamed unduly.

The building of a musical radio program nowadays demands an almost encyclopedic knowledge of music if the program verges toward the classics. Yet many things besides music are involved, and the program-builder must have those also at his finger-ends.

It has been my privilege to build programs for many symphony orchestras for over six years. Whatever success I have had has been due partly to an extensive musical memory, and even more to the ability to "read score." That is, to look at a page of music and know how it sounds without having to have the orchestra play it first, or even to run over it on the piano.

By this means, it is possible to get the music together, glance over the contents, and see to it that the program has variety and proportion from start to finish.

Proportion is a matter of length, usually. The public likes short numbers, but too many short numbers gives the program a scrappy character. They should lead to a longer, more impressive work that comes as a climax, from which to start again and mount to another climax. Most program-builders know that, even though they sometimes contrive climaxes that for some reason do not quite come off.

In that case, the trouble is usually one of "variety." Here is where "score-reading" helps. A glance at the score will show, perhaps, that one number ("Laidow's Musical Snuff-Box," for instance) lies high in pitch and uses a lot of woodwind effects. It is light and gay. Something fairly bright with warmer coloring, lower in pitch, might follow. But there is a dramatic overture ahead, and after the second number we must begin to mount again toward the overture. Perhaps a sustained

Constructive!

My monthly compendium of stage humor, *THE COMEDIAN*, is an upbuilding medium for every professional entertainer who earns his living by making folks giggle, titter, guffaw and roar. It contains NEW laughs and NEW laughs only, and costs \$1 per copy. The first 3 issues are ready. It is small but good—in fact, the highest-priced printed matter in the world. But so certain is the publisher it will satisfy, that in any instance where it fails to do so, he will at once refund the purchase price. Send orders to

* *

WALTER LONDON
P. O. Box 139, Vine St. Station
HOLLYWOOD, CALIF.

RADIOLAND

CHATTER
NEWSTeach Stenos
By Radiocast

Jane Cowle, who conducts a secretarial school in Los Angeles, has invented a system of super-speed writing, which she claims can be taught over the radio in five weeks of about 20 minutes a day.

It is a principle of utilizing letter symbols instead of "pot hooks" and hieroglyphics, and can be readily learned by business men as well as stenographers and students.

One of the large radio stations is now negotiating with Miss Cowle for its exclusive broadcasting rights and it is to be the first of a series of educational features to be inaugurated shortly.

ALLEN WEISS
IS NEW HEAD
FOR DON LEE

Lewis Allen Weiss became manager of KHJ, the Don Lee station in Los Angeles, last week.

Glenn Dolberg, former manager, has transferred his activities to the commercial department.

Raymond Paige will continue in the dual capacity of musical director and program manager.

MAN ABOUT TOWN

Denison Clift, well-known Paramount writer-director and playwright, has just completed an original story of diplomatic Washington, "Man About Town," which will shortly be scheduled for production.

Seattle downtown theatre managers will celebrate inauguration of Greater Talkie Season by giving all Seattle a free street car ride to the business district to take part in the festivities on the opening day.

Many special entertainment events will be presented by leading theatres during the four weeks' celebration.

U. ENGAGES TREACY

Universal has engaged Emerson Treacy to appear in a series of eight two-reel talking comedies, the first of which is "One Day to Live." Albert Kelley is directing. Sam Freedman is supervising this series.

Boys are making plans to come to Los Angeles and Hollywood this winter (even if they go without coffee and—)

Talk about the rich radio artists—we met a chap last week that is rated as a big shot on local programs—and that same chap asked the writer if he knew where he could get a job so that he could send for his wife who is back East. Now the rub is this, this young man is rated in the station publicity as a big salary man, but he don't earn carfare, and the publicity manager knows it. The station is rich in money but very—very poor in fairness.

Bill Sharples and His Gang of KTM have been invited by the Chamber of Commerce of Bloomington to open their Watermelon Festival on the night of August 22nd. The purpose of this festival at Bloomington is to raise funds for the Boy Scouts, and since Bill is an honorary member of the Boy Scouts of American Home Gardens troop, he has been selected as the logical person to open the festival.

Bill and the Gang will leave KTM in a Pacific Grayhound parlor car de luxe at 3 o'clock Friday afternoon, August 22nd, arriving in San Bernardino in time to put on a program over KFXM at 6 o'clock. They will be the dinner guests of Mrs. Stolt at the California Hotel, San Bernardino, leaving immediately after dinner in their private parlor car for Bloomington and the Watermelon Festival.

* *

Milton Prince, recording tenor and late of the Spring and Summer Revue, was a visitor at the Mike Club this week, and Milton tells us that in New York the

San Francisco
Radio Notes

SAN FRANCISCO, Aug. 14.—The audience of KJBS has increased more than 50 per cent, according to Ralph Brunton, station manager, since the all night program was started. The midnight to sunset sked was inaugurated several months ago, primarily as an aid to the police and fire departments for emergency purposes.

KTAB has a new one called Noonday Musical Notes which is composed of a combination including organ, harp and voice. With Alice Blue at the console and Peg O'More at the harp and a different voice each day there's sonic entertainment in this period. Popular ballads and solos are presented.

Cy Trobber presents one of radio's most interesting programs in his Scrap Book emanating from KPO. Since Cy was a boy he has collected anecdotes and incidents in the lives of great composers. Each Thursday he builds a program around one of these composers. In addition to the Scrap Book Trobber also directs the Masters of Music and KPO Salon Orchestra daily.

Meredith Willson, KFRC musical director, shoves off soon for New York for a vacation, on which his wife will accompany him. Enroute he will stop off at Mason City, Iowa, where, believe it or not, he was born.

NBC Studios in San Francisco now are releasing through the Pacific NBC network 237 programs weekly. Of this number, 157 are produced in the West and the remainder are New York presentations through the Coast-to-Coast hookup.

SIGN WALLACES

Earlene and Wilma Wallace, known professionally as The Wallace Sisters, first protégées of Earle Wallace, have just been signed to be featured in their third New York musical comedy production, "Fine and Dandy," which is being produced by Morris Green and Lewis Gensler for the Erlanger office. The book is by Donald Ogden Stewart and the music and lyrics by Kay Swift and Paul James.

FLYING EASTWARD

Ivy Mertons, well-known lead and the third or fourth wife of Richard Wilbur, is flying back to New York.

THEY WANT PEGGY

Peggy Wallace, a member of the "Oh, Judge" company, which closed last Saturday, has been made a flattering offer for pictures.

KELSEY TO LEAVE

Carlton Kelsey, orchestra leader of Warner Brothers' Downtown Theatre, leaves for New York in about two weeks.

RETAIN HOT TITLE

Warners have decided to produce "Ex-Mistress" from the novel of the same name, under that title instead of "One Hour of Love" as previously announced. Neil Hamilton has been signed to play the male lead.

FIRE FILM STARTS

With the signing of Harry Bowen for a leading role in "The Fourth Alarm," production started on Monday at the Darmour Studios. Nick Stuart and Ann Christie are the featured players and, in addition to Bowen, other players include Thomas Santchi and Ralph Lewis. Philip Whitman is directing, from a story by Scott Littleton, and it is being produced by Continental Talking Plays, Inc.

RAMBEAU SIGNED

Marjorie Rambeau will play the role of "Bella," mother of the heroine in "Dark Star," which Metro-Goldwyn-Mayer will produce.

DONALD FLAMM
NOW ON COAST;
MAY BUY HERE

Donald Flamm, president of a chain of stations in New York, including WMCA and WPCH, is in Hollywood on an extended vacation with his family.

Flamm is reported radio's youngest owner and executive, and in making his first trip to the coast is said to be looking the local situation over.

He is impressed with the radio situation here from a commercial standpoint, and will undoubtedly interest himself financially in certain quarters, with an ultimate view of establishing a similar chain in Los Angeles and other parts of Southern California.

DUNN BEAUTY

Jeanne Dunn, secretary to the radio department head of Platt Music Co., and entertainer of the air, rated one of the best looking kids in the local broadcast coterie. Someone said she ought to be named for the New York radio show beauty contest.

GETS NEW NAME

J. W. Sterne, famous lecturer upon prison conditions and criminology, has undergone a change of name. He will henceforth be known as "Punty Wales" taken from the name of the Welsh town in which he was born.

MURRAY, SIDNEY BACK

Charles Murray and George Sidney are back at work at Universal studios under the direction of Al Ray.

SHOW SKED SHIFT

SAN FRANCISCO, Aug. 14.—Capitol, Warren Irons' burlesque house, has shifted from four to three shows daily.

Walter Bunker, KFRC announcer, has returned to the station after two weeks spent in the Bohemian Grove.

SACRAMENTO, August 14.—The annual California state fair is due to open here Aug. 30, running until September 7.

KENNETH
RUNDQUIST

Bartitone
LEIGHTON'S CAFETERIA
Market at Powell
San Francisco

WM. DON
ENGLISH COMEDIAN
Creator of the Famous
Character, "Dr. Oojah"
National Broadcasting Co.
San FranciscoHAVE YOU HEARD
BILLY VAN?
At KFWB, Hollywood

B.B. Says:

Irene Taylor down on San Francisco for Public Relations for Hollywood. Didja get a load of Nancy Kelly—only American Palmer in with her. Maude White's kid sister sings—and good too. Hank Carson does Jimmy Durante to perfection. Champion Maxie Rosenblum sings a la Richmond. My trombone in tune. B. B.

P. S.—The CELLAR is at 620 M. St. between Vine and Cahuenga. The phone numbers are Granite 3 382 and Hollywood 9 159. Parking is free at the lot across from the CELLAR. The CHRYSLER and SAMSONS are there.

Thank You.

ACTS READY FOR RADIO SHOW

Pickups and Viewpoints

KTM's Ranch boys transferred their activities during the past week from the studio to a service station opening, but were put on the air by remote control. The boys proved a popular draw to air fans. They are much in demand for personal appearances.

Bill Sharples, who conducts the Breakfast Club every morning over KTM, has announced that hereafter he will serve breakfast every Sunday morning between 7 and 9 for all visitors who care to come to the studio and watch his gang in action. "Jackson," Clarence Muse, chief cook and bottle washer of the club, takes care of the service.

RADIO PUZZLE LAUNCHED

The Columbia chain is trying out the popular puzzle idea on the radio, and on August 12 offered a program in which a number of errors were concealed in announcements, musical selections, and so on, offering prizes for winning solutions. The idea went over big and will likely take as a fad for a while. It is particularly intriguing to advertisers, who see in it chances to grab subtle plugs for their wares, and it makes people more intent listeners.

Mrs. Sybil Fullmer is substituting as organist for KGER, Long Beach, during Dick Dixon's absence on vacation.

HILL-BILLY SURPRISE DUE

"Hill Billys" of KMPC, Beverly Hills, have something up their sleeves. Glen Rice, manager of station, is spending some time in Arkansas, having journeyed to the Ozarks in the big Fokker belonging to R. S. MacMillan, petroleum magnate, who owns the station.

Purpose of trip announced as being to return Hubert Walton, 14-year-old hill billy find, to his parents. Belief, however, is that Rice may bring another billy entertainer back with him. He recently left on a similar mystery trip, returning with the Walton kid.

Marillah Olney denies she is temperamental, and we don't believe she is, but there's no denying that she was a bit ruffled when she found that having her "Little Theatre" broadcasts on KTM moved to Friday nights put her on just before the Ranch Boys' big Friday night show.

Friday night, as everyone knows, is visitors' night at the KTM Ranch—and how those visitors do flock to see the boys perform. Well, that's fine for the Ranch Boys, but it wasn't so good for Marillah and her players. It's pretty hard to concentrate on one's lines with hundreds of people crowding outside the studio, some even gaining admission into the studio proper before the doors are opened for the Ranch Hour broadcast.

As it happens, sponsors of the Highway Highlights program on KTM have been wanting for some time to get the Friday night period from 8:00 to 9:00, so the schedules have now been adjusted to the satisfaction of all concerned, and the Highway Highlights programs now go on from 8:00 to 9:00 Friday nights and Marillah and her "Little Theatre" have their old Thursday night spot from 8:30 to 9:00 o'clock.

William Rader, character player; Dorothy Woodward, talented ingenue and several new chorus girls will make their first appearances here in Al Franks' new show.

When the two-a-day engagement of "Hell's Angels" concluded last week, Fox Theatre returned to its continuous performance policy, opening with "Sins of the Children."

ENTERTAINMENT SELLS SETS, IS ADMITTED NOW

Radio Program Reviews

CROSS-SECTIONING RADIOLAND

THUMB NAIL REVIEWS

LOS ANGELES

(Reviewed August 8)

KFI—9:11 p. m.—Rhythm Boys inflicting themselves upon an unsuspecting audience. We "caught" Crosby and Rinker one their first show years ago. They were better then. The announcer, Walter O'Keeffe, outshone them a hundred to one in one of the most humorous pieces of continuity heard on the air for many a day. His bit on Doug's recent holdup was a pip. More of him and less of the Rhythm Boys will be the order of the day in a very short while.

KMTR—9:20 p. m.—The great Oscar Reichow announcing. In that patronizing voice of his we heard "the count on Baker in three balls and one strike"—between times one hears Oscar telling the latest gag to someone in the press box. Oscar used to be a good ball club secretary.

KTM—9:22 p. m.—Frank Gage's Ranch Hour. Rapid cross-fire chatter here with Gage offering the old-timer "Barbara Allen." Fair enough now that Hill-Billy stuff is all the vogue.

KOIN through KHJ—9:27 p. m.—As a rabid radio fan, the reviewer has listened to many hundreds of programs, local and national, but this one, a musical combination of pipe organ and Hawaiian music is, in his humble opinion, the peer of them all. The Mission Isle of Dreams program is musical gem. The combination is unusual, but outstanding in its beauty. The program arranger and musical director of this offering will build more listeners for this station and network with quality offerings of this type, than all the la-de-da stuff put together. We'd stay home any time to listen to another of these. An announcement on this would be worth its dough. Local announcer cut in too short with a beach plug.

KFWB—9:30 p. m.—Mark Kelly of the local Hearst sheet in a sports interview. Should grab a valuable sports following. Interesting chats on local sports celebrities. Kelly is good radio material.

KFVD—9:34 p. m.—Hal Roach's Happy-Go-Lucky Trio. Tenor guitar and sax combination that's a knockout. Piano thumper unusually excellent with clever breaks. Knows his piano. Light advertising plug but nevertheless effective. This one a good bet for any commercial ad space.

KNX—10:14 p. m.—Gilmore Blu-Green Gas getting a noisy plug through the Lion Tamers. They blazed their way with "Stars and Stripes Forever" in true circus style. Noisy and uninteresting, followed by a long-winded plug on beach fishing.

KGFJ—9:50 p. m.—Curtis Mosby and his Blue Blowers, exhibiting how a lessened name band can outplay some of their better known brethren. In "Rag-a-Muffin Romeo," one of their offerings, the bass is a pip. Had to listen to another one of his hot tunes, "My Future Just Passed." Same high hot quality.

KECA—9:53 p. m.—Catherine Dixon, concert pianist, in her "Preamble" by Schumann, showed excellent dynamics but a little too much sustain pedal for radio. Very clear technique. "Remembrance" by Ruben Davies, again too much pedal, slightly blurred harmonies. Excellent tonal balance.

KNX—9:55 p. m.—Curtis Benton announcing the fights from the Hollywood Legion Stadium. He knows his jabs and right crosses, irrespective of how fast Wolgast was throwing them into Robledo. Commercially a good audience getter.

JEAN.

CROSS-SECTIONING RADIOLAND

THUMB NAIL REVIEWS

LOS ANGELES

(Reviewed August 9)

KHJ—8 a. m.—Arabian Nights adventures for the children over Columbia chain; an ideal way to put on kiddies' programs, and interesting also to grown-ups.

KHJ—8:13 a. m.—"Izzy Wright" breaks in on Arabian Nights. His hour is scheduled for 8 a. m. daily, but apparently the wires got crossed, and the "happy philosopher" only had 17 minutes in which to hand out a half hour's worth of advice. Too bad.

KTM—8:30 a. m.—Bill Sharples and Gang in their breakfast club jamboree. "Guest from Arizona" singing "Carry Me Back to Old Virginia," and no doubt there were many willing volunteers. Then to reading letters, telegrams and phone calls, attesting to the popularity of this frolic.

KFI—8:45 a. m.—Character exercises for the kiddies; verses, etc.

KMTR—8:50 a. m.—Lessons in Palmistry, "... but do not take it too seriously ..." Plugging a skin cream.

KMPC—8:55 a. m.—"American Prosperity Hour." An association whose members are liable to hand you a ticket bearing a numbered coupon. Deposit this with certain merchants, then listen in to see if you have one of the lucky numbers. Piano and Violin, "Woman in a Shoe."

KFWB—9 a. m.—Dorothy, pianist, plays "Where Can You Be?" (In the kitchen frying the eggs, Dorothy.) "Two Million Dollars to Loan," Ivory Twins, pianists, playing "Cheer Up," "Shoes, your choice of the house, three ucksbay the pair."

ADELAIDE — PAT — MIMI — KAY

DOYLE QUADRUPLETS

WITH

FANCHON AND MARCO

GOBS OF JOY

THAT SINGING AND DANCING QUARTETTE

OF GIRLS

LOEW'S STATE THEATRE—AUGUST 14—LOS ANGELES

FANCHON AND MARCO

ANNOUNCE THE SECOND ANNUAL CRUISE OF

GOBS OF JOY

STARRING

ARTHUR PAT WEST

THE ADMIRAL OF JESTERS

"AL BOASBERG AT THE REMINGTON"

AT LOEW'S STATE

TOUR BEGINS AUGUST 14

LOS ANGELES

VANCOUVER, B. C.
A. K. MacMartin
REPRESENTATIVE
618 Homer Street

NORTHWEST

50 PIECE BAND SUBS FOR IDEA

NO 'RECORDS' KJR ANNOUNCES

SEATTLE, Aug. 14.—Due to opening of the Fox Broadway in Tacoma, the Fifth avenue house in Seattle will be without a Fanchon and Marco stage show next week. In its place will be a 50-piece symphony orchestra, under direction of Max Dolin, former NBC star.

The Tacoma house, which will get the "Country Club" idea, will open, after having its doors closed for more than a year. Business was considered good at the time it shut its doors, but, due to some misunderstanding with the union, the West Coast people withdrew from that spot.

SEATTLE, Aug. 14.—KJR announces that hereafter all programs released from that station will be in-the-flesh type, doing away with use of the phonograph. It has installed a new studio organ, which is the first to be used for the air in Seattle. Warren Wright, Harry Reed and Ivan Ditmars will preside at the console in daily concerts. Additional talent will be used by the station to round out programs, and talent from the Northwest will be used exclusively, it was announced.

FEWER, BETTER SONGS COMING

(Continued from Page 1)
be necessary to use music, but the tunes will not be in the nature of theme songs. There should be no effect on "Famous Music Publishing Co. as there will be enough singing to keep them going, Paramount publicity says.

M-G-M, who were among the first to score with music in "Broadway Melody," have one musical in production at present. "New Moon," starring Lawrence Tibbets and Grace Moore. This will, of course, employ a large ensemble, according to Louis Dorn, talent manager.

Dorn believes that this picture will increase business of the Robbins Music Co. but admits that music in their pictures will be at a very low ebb.

Pathé does not intend to make any singing pictures at all, according to Phil Gersdorf of the publicity department. Their latest picture, "Her Man," had one song by Helen Twelvetrees, but as this picture has not been entirely cut, it is anticipated that the number will go out.

Pathé is not using any theme songs although they are retaining Josiah Zuro, their musical director. Their last singing picture was "Swing High." Pathé had no music publishing concern under their management, but Sherman and Clay of San Francisco and Shapiro-Bernstein of N. Y. published their songs.

Pathé's experience has been two musical successes and one flop. They scheduled eight musical comedies for next season but exhibitors squawked and the idea was abandoned.

R-K-O are very optimistic about their musicals, however, although they admit not as much enthusiasm as of yore. Their pictures since "Rio Rita" have been successful, particularly with Wheeler and Woolsey. They have in production "Leather Necking," in which Irene Dunn, Ken Murray and Eddie Foy, Jr., will sing. They are preparing Victor Herbert's "Babes in Toyland." Leo Feist publishes their songs.

Warner Brothers, who were the first to acquire a music publishing firm, and set the vogue when they bought out Witmark & Sons, will make "Children of Dreams," a Sigmund Romberg operetta, starring Margaret Shilling and Paul

Gregory with Tom Patricola. They are also making Oscar Straus' "Adam and Eve," "Maytime" will also be one of their 1931 productions.

The Fox music department is also going in full blast. De Sylva, Brown and Henderson are doing it all. Fox is now making "Just Imagine," and have in contemplation several others in which music is being used, but admit that musicals will not play as important a part in programs as heretofore. They are employing less singing talent than in many previous months.

FAMILY INTACT

Cliff Read, publicity for KMP, smiling today. Wife and kiddies back in town, after vacation in the mountains.

Notes Along Fifth Avenue

Jim Clemmer holding a conference in his office—and holding his head—like he needed support—Sammy Seigel going to lunch before going to work—pretty soft for a guy who's always wearing a red tie—Dick Rickard over to the Benjamin Franklin—entertaining some friends from KJH—Bill Hartung with his hat on—in Van Schutt's office—wassa matta Bill, do you want to be a bald Bill?—Joe Roberts to his office—and looking like the money—Frances Merwin doing the doings at the Liberty—Tiny Burnett getting a lot of offers—and talking about them nonchalantly—Betty Shilton complaining about the heat—for no reason at all—Harry Mills, the hardest man to find—should join the police force—

All quiet on the Pine Street front but still signs of activity on the avenue—John Harrick at a minnie golf course—Jim Clemmer and Lou Golden ditto—Maestro J Douglas back stage at the Fifth Ave.—wonder who did what now—Owen Sweeten on the subject of sax players—Tex Howard seeing ghosts at the Trianon—Harry MacAllister buying a new set of clubs—for the snare drum—Paul Spor finding a resemblance to someone—they both wore sailor caps—Henri Damski making the gob-stick sweat—Stanley Bell just looking—Barney Goodman aboard the mounted harp—a lone fiddler weeping in the dim dark regions backstage at the Paramount—no clews to date—Eulalia Dean doing baritone duets with Chet Cathers—Bob Munson on the second T-bone—

PACIFIC FLEET BOOSTS TRADE IN NORTHWEST

SEATTLE, Aug. 14.—Just one big week in Seattle that can be classed as being really big, and that's when the Northwest merchants and the Pacific fleet get into a huddle and make whoopee. The shows are the factors which benefit mostly from this gathering. The Fifth avenue show shops held the spotlight this week.

The Fifth Avenue with William Haines bucking the broncos in "Way Out West" rang up a neat sum in the figure of \$20,000. "Romance" Idea on the stage aided the intake.

The Blue Mouse, with the funny Olsen and Johnson opus, "Oh, Sailor, Behave," entered into the fleet festivities, and did something like \$15,000, which is really quite a bit for this 900 seater.

Across the street, the Music Box, was standing 'em in line to the tune of \$13,000, for "Three Faces East" was on the menu, and the custmers knew this was a widely heralded talkie.

Paramount couldn't drag them up the hill for the latest William Powell picture, "For the Defense," and took in a disappointing toll although this big showshop has seen worse when there was no stage act. The final gate receipts were \$15,000. Stage fare was Gourfain's "Join the Navy."

Orpheum did about average intake, when the cash register sounded for \$12,000. The picture was average, and the vaude was somewhat attractive.

Fox did the poorest business of the week, when it received \$11,000 for its efforts of obtaining James Hall to make personal appearances on the last week of "Hell's Angels."

The house has gone back to continuous performances and should do much better.

Dance emporiums are doing just an average business, with most of the rush on the week-end. The Trianon and McElroys lead the

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SEATTLE, WASH.
Roy Oxman
REPRESENTATIVE
630 People Bank Bldg.
Main 0799

FLO ZEIGFELD IN NORTHWEST

SEATTLE, Aug. 14.—"The man who knows his girls," none other than Flo Zeigfeld, and his wife, the former Billie Burke, passed through Seattle this week, on their way to Vancouver for a quiet vacation before going to New York for the opening of their new musical show.

W. B. IN DEAL

VANCOUVER, Aug. 14.—A press dispatch in a local daily under a New York date line states that Warner Brothers have concluded negotiations with Famous Players Canadian Corporation for exhibition of Warner Brothers, First National and Vitaphone pictures in the Canadian chain of theatres.

BIG RKO MOVE

Launching three \$1,000,000 talking pictures and three others of lesser cost, ushers in the heaviest program of film-making at the RKO-Radio Pictures studio since the company's organization.

STONE GOALS 'EM

After two score tests for the role of Sol Levy in RKO-Radio Pictures' "Cimarron," George Stone has won the part.

DRESS YOUR THEATRE OR YOUR ACT WITH THE FINEST AND MOST ARTISTIC

SCENERY AND DRAPERIES

DESIGNED MADE UP AND PAINTED BY THE LARGEST AND MOST EFFICIENT STAFF OF SCENIC ARTISTS, DESIGNERS AND DRAPERY EXPERTS IN AMERICA'S LARGEST AND MOST BEAUTIFUL STUDIOS

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UNIQUE EFFECTS AND SETTINGS FOR THE MODERN STAGE

UNUSUAL FABRICS & DRAPERIES
TAPESTRIES - WALL HANGINGS
MURAL DECORATIONS

NOISELESS CURTAIN TRAVELERS
OPERATED BY REMOTE CONTROL

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ROAD SHOWS COMPLETELY EQUIPPED
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FOOTLITES
BORDERLITES
SPOT LITES
OLIVETTES
PORTABLE
SWITCHBOARDS
DIMMERS
GELATINE
EFFECTSWESTMORE
6 1 7 1

MILLER BUYS FOREIGN VERSIONS

FILM HEADS WATCH MILLER IN MAIN STREET CALIFORNIA TRY

Fred Miller, owner and manager of the California Theatre, in association with Fox West Coast, is to try an innovation which will be watched closely by the industry.

The house, now dark for the summer, is announced to open the latter part of this month with a policy devoted exclusively to the exhibition of foreign language versions of modern talking pictures.

This step is more than an experiment as plans call for a great advertising campaign to accompany introduction of each foreign version picture. The large Mexican colony in Los Angeles can, in itself, support a theatre presenting only Spanish talkies.

The enormous numbers of vari-

ous nationalities making up the population of Los Angeles makes likely the success of the new venture. The introduction of speech to motion pictures has presented a difficult problem to producers who found their choice features valueless in foreign countries on account of the people's inability to understand English. Now practically every big picture is made in many versions, with French, German, Italian and Spanish predominating.

Studios will cooperate with the theatre operators not only in exhibiting all complete features, but in previewing them before the nationalities of the countries in which they will be released.

Night Club Reviews

AL BERNIVICI AND BAND MONTMARTE CAFE

(Reviewed August 6)

This is one of the special nights, offered weekly by Eddie Brandstatter, in which the genial host calls in a noted stage or screen name to act as master of ceremonies of the evening, or morning, as the proceedings don't start until after midnight.

Bernivici and his boys, as a band unit, hold more than their own when it comes to purveying the necessities to urge the hoopers on the floor. Al leads his boys through some clever arrangements of the pops, giving each of 'em, at various times, opportunities to show their wares in specialties. The boys have some nifty arrangements with neat combinations that should find this band recording for one of the major companies when the scout finds time to look 'em over. They're a good bet.

Bernivici himself scintillates with a fiddle lead and solos, also peg one for his pianist who most certainly knows his sharps and flats, besides some nifty improvising and piano classics between dances. The floor show lined up as follows:

Bernivici introduced Al Herman, who took the floor to a big hand and showed the many fans a few of the celebrated guests in the house. Miss Duncan, hostess of the Embassy Club, together with Eddie Brandstatter, drew a nifty.

First up were Miller and Brennen. Pair of boys have a nifty routine of eccentric taps, clicking heavily with a difficult routine. Brennen offers a wow with a fast tap while spinning a rope, in which his clever floor work stood out. Finished with the pair of 'em closing fast and heavy. Should fit in any stage show nicely.

Marguerite Warner is a nifty blond miss who offered "Celite Lindo" in Spanish in a coloratura soprano voice that was chockfull of beautiful tonal qualities. Pro-

nunciation, annunciation, perfect

Austin and Banks were next up with more nifty syncopated stepping interspersed with patter and song. A classy duo with a load of precision in their routine. Grabbed a big hand and had to beg off.

One of the highlights of the evening was the RKO headliner, Florrie LeVere, with hubby, Lou Handman, and Edith Handman, in a cycle of songs that were more than worth a live spot. Used most of Lou's new material, and how this boy can write! "Getting Ready for That Homestead Steady of Mine" was done by the charming misses in true headline fashion. Edith stepped to the fore with Lou's new number, "All Quiet on the Western Front," and if this one doesn't hit the first 10 upon release, we've missed our guess. They'll sing this one from coast to coast. It's a natural if they sing it half as good as Edith does.

Next Miss LeVere offered "Collegiate Love" and clicked smartly. Then the duo again finished with "Haven't Been Right Since You Left," another soon-to-be hit. If this quartet is a sample of Lou Handman's new catalogue, he'll have his hands full taking the orders for 'em. They're a cinch to click.

The Happy Chappies from KFI were next up, with "Lord Algy" and his partner getting over to excellent returns with a brace of harmony numbers and smart chatter.

Followed by "Mickey," a youth of 12, who proceeded to stop the show, with a couple of accordion selections. His "Twelfth Street Rag" was great.

The Dorinda Sitters, a radio harmony team, with Larry Troy at the piano, got over nicely with

TRAITORS
SAN FRANCISCO, Aug. 14.—On the premier of the city's latest pee wee golf course two hoopers, a master of ceremonies, a film peddler, a blues singer, an acrobat and a theatre manager were patrons of the course within a period of 20 minutes.

DUMB BEAUTS

Once upon a time, dummies in the windows of department stores were made to represent beautiful women in soft coloring and fluffy hair with intelligent expressions. Now the girls are trying to make up like exotic and weird French models of grey bronze carved mahogany, like their prototypes, beautiful but dumb.

a couple of harmony numbers. They are strictly a radio team and need grooming for the stage.

Al Herman, who throughout the entire evening had smartly interspersed some wisecracking, closed the bill with Mickey Hester, warbling a verse and chorus of Witmark's new tune, "Living a Life of Dreams."

Business heavy, cuisine excellent, with the prices within reason with a high class offering of this spot. No reason why this shouldn't soon become the mecca of both tourist and night club business for those who want a good meal, clever entertainment, and excellent dance music at reasonable prices.

JEAN.

SEBASTIAN'S COTTON CLUB

(Reviewed August 11)

This is an all-colored revue staged by Walter Brooks, who comes to California with the direction of such New York shows as "Shuffle Along," "Little Jesse James," "Plain Jane," "My Girl," "Yes, Yes, Yvette," "Moonlight," "Flo Flo," and many others, to his credit.

Leading the orchestra is Louie Armstrong, tabbed "King of the Trumpet," late of "Hot Chocolates." In four weeks this boy has become easily the outstanding colored performer in these parts.

Show opens with Baby Mack and Le Roy Broomfield leading the girls in a snappy song and dance which got the bill off to a fine start.

Miss Greeley, Rutledge and Taylor, and the Anderson Brothers followed with a routine of dance. The combination of the three dance teams proved popular with the customers.

Broomfield returned and did a well-executed number with the girls. The close of the first episode featured the entire company in specialties.

Following a dance intermission, the line girls came back for a flashy military routine, suitably costumed.

Taylor, acting as m. c., introduced the Anderson Brothers in a rube comedy song, "Waitin' For Jane," following with a broom dance. Encored.

Baby Mack and Evelyn Preer came on for a comedy sketch set to music titled "A Porter's Love

MORGAN REVEALS RADIO PULL

(In response to a query by Inside Facts as to the direct results obtained from sponsoring radio broadcasts by the larger business firms who purchase time on the air, Ray Morgan, of the advertising firm of Ernshaw and Young, who specialize in radio programs for their accounts, prepared the following enlightening article. . . . Editor.)

By Ray R. Morgan

A few weeks ago, we put on a series of daytime announcements over a San Francisco radio station. There were 24 announcements in all. The Folger Coffee Company received more than 8000 letters, each containing the little metal strip that unwinds when the Folger is opened.

This represented a direct sale of more than four tons of coffee, and gives some conception of the tremendous power of radio advertising when properly done. Surveys show that only 4 per cent of the possible listeners hear daytime broadcasts, while as many as 97 per cent are listening to nighttime broadcasts. Because of the startling results the Folger Coffee Company got from their daytime announcements, they contracted for a series of 52 night programs, and are using all of the stations in the Columbia Broadcasting System from Denver to the coast.

Last week, we put on an evening broadcast for the Arrowhead Springs Beverage Company, and at the end of the program offered a booklet giving auction bridge rules to those who wrote to the radio station for it. Six days have elapsed

Song to a Chambermaid," to good returns.

Broomfield and Greeley, male and female, did an Indian dance, beautiful in both lighting and execution. A colored team in that type of number is a real innovation and their audience gave loud approval.

Alberta Hansen, with looks, personality and excellent voice, did "Keep On Smiling" and was called back for more.

Rutledge and Taylor stopped the show with three tap numbers. The boys were dressed in purple full dress, and made dancing look easy. At least, the cash-givers found it easy to give them heavy applause.

Then came the apparent reason for a good majority of the customers' presence—Louie Armstrong. Did four numbers vocally and with his trick trumpet, "Ain't Misbehavin'," "Rockin' Chair," "St. Louis Blues" and "Black and Blue." This boy will wreck any show that puts him in the right spot, for he had the customers clapping, stamping, whistling and yelling requests simultaneously. He is more than hot—he's positively torrid. The patrons stop dancing and line up around the orchestra stand to get better earful.

Armstrong had to beg off by going into the music of the finale. It made it tough for anything else to follow him.

Show closing featured the entire cast of entertainers doing specialties and combining for a fast-

since the broadcast, and to date more than 700 letters have been received, and each mail brings more proof that people will respond to the right type of radio broadcasting.

Some time ago we put on a broadcast for Forest Lawn Memorial Park in Glendale, and described a certain statue in the park. The next day a counter at the gate turned in his tally showing that several thousand people had visited Forest Lawn as a direct result of the broadcast.

In fact, so potent is radio advertising that it brings results not only to the sponsor of the broadcast, but in many cases to the performers and artists themselves.

We just finished the spring Adohr Opera of the Air series, and in the 13 productions used many artists. The individual artists received countless letters and telegrams and telephone calls from all over the United States, and in at least three cases that I know of, the artists received attractive offers from motion picture producers and impresarios because they were heard in the Adohr productions.

It is interesting to note that the sale of radio time has increased more than 700 per cent in the last three years. Such a phenomenal showing is further evidence of the fact that broadcasting, properly done, brings back to the advertiser more than it costs.

More and more brains are going into radio programs. They are becoming better musically, better dramatically, and as they become finer in their execution, they are yielding greater and greater returns to the advertisers who foot the bills.

stepping and flashy finish that only these dusky humans can give.

As long as Sebastian and Brooks continue this class of entertainment they'll crowd the doors, for an excellent turnout was present at this performance, and it was blue Monday, too.

HAMER.

JO MENDEL MENDEL'S CAFE SAN FRANCISCO

After five years with his gang at the Lido, Jo Mendel has gone into business for himself, fixing up the old Canaray Cottage at the beach and making a new spot which he titled Jo Mendel's Cafe at the Beach. And it's a classy dive and dance emporium, tastily decorated and nicely furnished.

When Mendel opened several months ago, business in this place, like in all others throughout the city, was slow, but it's building up nicely and looks good.

Only feature on the floor is Maxine Watt, who is a looker and classy stepper.

Mendel's musical combo has eight men, including its leader, who scrapes a mean fiddle. Members of the group are Zeta Mendel, piano; Dan Widner, trumpet; Rudy Voss, trombone; Harry Chinitz and Cal Wilson, sax and clarinet; Frank Vernon, bass; George Velville, drums.

And is the spaghetti good?

HAL.

ARE YOU USING?

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WALTZ HIT
"ROCK-A-BYE
TO SLEEP
IN DIXIE"

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HIT

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S. L. CROSS MUSIC CORP.

Suite 304
1645 N. Alexandria, Hollywood

Facts' Echoes From Melody Land

Staccato Musings

By JEAN ARMAND

HERE'S A CHEER FOR THE PLUGGER

Unquestionably the predominating thought in the lives of the boys whose chosen work is to sell songs to the public in and around Los Angeles, and other spots, seems to us at the present moment to be the future of the theme song.

Several opinions are expressed, both pro and con, for the theme song. We've heard of the enormous royalty checks going to the writers. We've heard the writers extoll their "brain children." We've seen songs placarded from coast to coast, BUT, nary a word of praise for the humble song plugger.

All told, they're a pretty good bunch of boys, with only one thought in mind, morning, noon and night, "I'VE GOT TO GET THAT GUY TO PLUG MY SONG." They live that phrase day in and day out, riding and hiking innumerable miles, overcoming untold obstacles, unfair prejudices to obtain their ends, and invariably they land the plug.

UNSUNG HEROES GO-GETTERS

They'll crash any place, any time, to sing that "great hit." They "live" their songs, and woe betide you if there's as much as a whisper that you don't think it will be in the ten best sellers within a month. There's another point oftentimes forgotten. Who fights tooth and nail to get 'em in that list, through legitimate counter sales? THE SONG PLUGGER.

Some have argued that a "good song" is a hit irrespective, but deep in his heart the exec who sits at the big desk back in the main office KNOWS that when the orders start to roll in, it first had to be plugged, plugged plenty, sung by that "unsung army of heroes" . . . THE SONG PLUGGER.

And so, back to the subject of the future of theme songs.

Farther down in this column are expressions from two executives of note.

DIRECTOR LAUDS MUSIC FILM

Theme songs are doomed, but worthwhile musical pictures with dramatic story interest always will be popular. So says Victor Baravalle, RKO Radio Pictures' musical director, against reports that the public is tiring of music from the screen.

Baravalle has been a musical director on stage and screen for more than 20 years. Connected with outstanding productions of both mediums, he has had sufficient opportunity to gauge the public's reactions to all types of entertainment.

Now comes Harry Tierney with a similar statement. "No matter whether they are produced on the stage or screen, good musical shows will always be popular," says Harry, famous composer, also under contract to RKO.

"Romance, pathos and laughter are enhanced by music fitting the situation. Everyone enjoys glorious melodies logically woven into the story," says he.

"Through the medium of the phonograph and radio, the general public has become familiar with the great works of old masters. Their waltzes, ballads, nocturnes and berceuses, beautifully executed by the finest musicians of our day.

"The public is now educated to the finer things in music and there is no reason why they should not hear class stuff from the screen. Slashed songs, that may have some momentary veneer because of a catchy phrase in the verse, have no place in musical productions worthy of the name. That is why composers, librettists and lyricists of world wide repute were summoned to Hollywood to give their best efforts to this latest development in the field of entertainment. Light operas, such as Victor Herbert's 'Babes in Toyland' are also being recreated on the sound screen.

TEAM FORMS TO WRITE SONGS

Eddie Geldmather, together with Owen Fallon, have written some new numbers for which they are at present negotiating with a local publisher to release. The new numbers include "Worried Over You," "My Mean Man" and "Lumber Blues," fox-trots, and a waltz entitled "When You're Telling Love Lies."

HANDMAN PENS NEW HITS

Lou Handman has recently completed two new numbers for "See America Thirst," new Universal special, entitled "Let's Take the Whole World for a Ride," and "Do You, Don't You, Won't You?" The latter is being featured by Bessie Love in the opus. "Collegiate Love" and "Homestead Steady of Mine," are another pair that Lou wrote for "Czar of Broadway." "Where They Merge the Muzzles With the Wearing of the Green" is another hit written for the new Cohen and Kelly piece, getting a heavy plug over NBC through Max Fisher, together with "My Baby and Me."

McELROY'S SPANISH BALLROOM ORCHESTRA

Continues to delight discriminating dancers and music-lovers nightly at McElroy's Spanish Ballroom, in Seattle, Washington. This Columbia recording ensemble consistently features

"JUST A LITTLE CLOSER" "THE MOON IS LOW"
"SINGING A SONG TO THE STARS"
"CHEER UP, GOOD TIMES ARE COMING"

ROBBINS MUSIC CORP.

NEW YORK CITY

Song Leaders

LOS ANGELES

The same old song leader heads the list again this week, with "Singing a Song to the Stars" climbing up fast to the deuce spot, due to heavy and consistent plugs spotted by Sig Bosley. There's a newcomer from the same catalogue, "Just a Little Closer," that also climbed into the first ten this week. "Kiss Waltz" is coming along. The lineup is as follows:

1. "Dancing With Tears in My Eyes"—Witmark.
2. "Singing a Song to the Stars"—Robbins.
3. "Swinging in a Hammock"—Berlin.
4. "Kiss Waltz"—Witmark.
5. "You Brought a New Kind of Love to Me"—Famous.
6. "I Remember You From Somewhere"—De Sylva, Brown and Henderson.
7. "So Beats My Heart For You"—De Sylva, Brown and Henderson.
8. "Just a Little Closer"—Robbins.
9. "My Future Just Passed"—Famous.
10. "Song Without a Name"—Feist.

Close by are "Confessing," "Moonlight On the Colorado," "I Love You So," and "Monterey," Freeman's catalogue consistent sellers.

Records

1. "Under Vesuvian Skies"—Victor.
2. "Kiss Waltz"—Victor.
3. "Wah Wah Gal From Agua Calientes"—Victor.
4. "Around the Corner"—All recordings.
5. "Dixiana"—Victor.
6. "Swinging in a Hammock"—All recordings.
7. "The End of the Lane"—Columbia.
8. "Singing a Song to the Stars"—All recordings.
9. "Love Comes in the Moonlight"—Brunswick.
10. "Sing"—Columbia.

SAN FRANCISCO

"Bye Bye Blues" and "Confessing" took big upward jumps for the current stanza while "Dancing With Tears in My Eyes," aided by excellent plugs, staged in first stop. Leaders are:

1. "Dancing With Tears in My Eyes"—Witmark.
2. "New Kind of Love"—Famous.
3. "Bye Bye Blues"—Berlin.
4. "Swinging in a Hammock"—Berlin.
5. "Confessing"—De Sylva, Brown and Henderson.
6. "If I Had a Girl Like You"—Feist.
7. "So Beats My Heart"—De Sylva, Brown and Henderson.
8. "Golden Sands"—Feist.
9. "With My Guitar"—Sherman, Clay.
10. "I Remember You From Somewhere"—De Sylva, Brown and Henderson.

NORTHWEST

1. "Dancing With Tears in My Eyes"—Witmark.
2. "I Remember You From Somewhere"—De Sylva, Brown and Henderson.
3. "You Brought a New Kind of Love to Me"—Famous.
4. "So Beats My Heart For You"—De Sylva, Brown and Henderson.
5. "Needin' You"—Remick.
6. "Singing a Song to the Stars"—Robbins.
7. "If I Could Be With You One Hour Tonight"—Remick.
8. "Rolling Along"—Feist.
9. "Bye Bye, Blues"—Berlin.
10. "Tonight"—Cross.

BALLAD ACCEPTED

SAN DIEGO, Aug. 14.—Reigher and Barclay of the Burlingame Publishing Co., San Diego, having met with a good reception on their waltz ballad entitled "Were You Ever In Love With Someone?" have accepted for publication "My Album of Memories," a beautiful ballad from the pen of Kahl Ra Faun, with a special arrangement by Jamie Erickson.

GOES SKYWARD FOR TOP NOTES

A new boon has been accredited to aviation by Laura Durward, a Boston prima donna now in Hollywood. Miss Durward contends that her voice has been immeasurably benefited since she has taken to the regular use of the airplane.

Daily she essays a flight of half an hour into the upper atmosphere. The rarefied air with its lessened pressure compels her to breathe more deeply, she claims, with the result that it has enriched her voice and enabled her to accomplish vocal difficulties not heretofore possible. Miss Durward's voice has the peculiar quality of ranging from contralto to coloratura soprano without perceptible change in singing, from one to the other.

Arrangements for a local concert are being made by her managers, L. E. Behymer and Clara Dellar.

GERUN BAND CHICAGO HIT

CHICAGO, Aug. 14.—Tom Gerun and his Brunswick recording orchestra, known by the slogan of "California's Own Sons," have scored a tremendous hit in the Windy City.

Tom Gerun, formerly known as Tom Gerunovich of San Francisco, left the Golden Gate less than one year ago when the band went under the exclusive management of Music Corporation of America.

Since then, the orchestra, unknown to the Middle West, has created considerable comment, and requests have been made for Gerun to play return engagements at St. Louis as well as the William Penn Hotel, Pittsburgh.

Tom and his boys opened at the Lincoln Tavern, Chicago's popular roadhouse, and it is known that this is the only roadhouse that is doing a good business. Gerun's music has been acknowledged as one of the outstanding features on the radio out of Chicago where he is a regular over KBBM and on the Columbia broadcasting program every Tuesday night from Chicago.

Gerun and his orchestra are contracted at the close of the summer engagement at the most sought after spot in Chicago, the Congress Hotel.

RALPH BENNETT "7 ACES" CLICK

CHICAGO, Aug. 14.—Ralph Bennett, former leader of the famous "Seven Aces," who recently reorganized the unit, has been clicking sensational under the exclusive management of Music Corporation of America.

Bennett and his orchestra scored quite a hit while playing the Klein's Villa, Pittsburgh. From there they filled temporary engagement at the Casino, Fort Worth, and recently at the Coliseum, Tulsa. Requests have been made for return engagements for this combination. The orchestra will also play a limited engagement at the Rice Hotel, Houston.

SCHREIBER WEDS

LOS ANGELES, Aug. 14.—Taft Schreiber, Music Corporation representative for the Los Angeles office, for the first time since opening the West Coast office, is paying a visit to the M. C. A. headquarters. Schreiber, while on his vacation, was married in the east, and is taking his bride back to sunny California.

Frank R. Newman has dolled up the Fox Oakland, dressing the house staff in new blue and white outfits and fixing up the lobby and marquee.

An aggregation of colored musicians reputed to be the world's "hottest" jazz band, has arrived in Hollywood to make its film debut. Duke Ellington's dusky jazz maniacs, late of Ziegfeld Follies, and New York night clubs will furnish musical support for the first Amos 'n' Andy film vehicle.

TACOMA, Aug. 14.—Eddie Michels, well known orchestra leader associated with Pantages for many years, will open the Fox Broadway Theatre here soon. Michels is known along the coast as a leader of unusual ability and musicianship.

PLAYING TO THE LARGEST PAID-ATTENDANCE IN LOS ANGELES

OWEN FALLON

AND HIS

CALIFORNIANS

NOW IN

THIRD YEAR

AT

WILSON'S BALLROOM

(Formerly Cinderella Roof)

Los Angeles



GOOD NIGHT LIFE 'BIZ' IN S. F.

BAND LEADERS HOLD UP TRADE OF BAY HOTELS

By HAROLD J. BOCK

SAN FRANCISCO, Aug. 14.—A once-over of the night life in San Francisco shows a good run of business for the clubs and hotel dining rooms, despite the acknowledged dearth of money at the present time. Business is considerably better than it was two months or even a month ago.

The hotel dining room biz is quite equally split between the Palace, Mark Hopkins and the St. Francis. Jesse Stafford and his orchestra are in their second year, drawing a clientele that is composed mainly of the moneyed oldsters and quite a number of the collegiate crowd on week-ends.

Anson Weeks continues to pull them up the steep Nob Hill to the Mark Hopkins where, with his orchestra, he packs the Peacock Court almost nightly. Laughner-Harris and orchestra hold forth at the St. Francis where they have done wonders with the dining room.

Night clubs are considerably on the upgrade. Liquor raids a few months ago slashed business at most of the spots, especially at the Silver Slipper and Robert's. These spots, however, have taken added impetus and customers are again spending their rolls there.

The Slipper, with Joe Wright's orchestra, Nita Mitchell, Jimmie Barr and Cotton Bond singing, is on the sunny side of the business street, while the nearby Roof Garden, with Val Valente's music holds its usual good patronage. Lido, with Paul Kelli's orchestra, has been picking up a bit lately.

Out at the beach, Tait's place is on the right side of the ledger. With Jack Coakley's orchestra and Henry Warner singing, the crowd gathers regularly, nearly all of them dressing. They spend miny here. Nearby is Robert's where Roland Cornelius and orchestra are featured. Good crowds are the keynote. And near Robert's is Jo Mendel's, where Mendel conducts his own orchestra and does everything but cook his own spaghetti.

Opening as he did, in the middle of the business depression and while cafe raids were in full swing, Mendel started slowly but present prospects look mighty nice. Business improves nightly with Mendel admittedly a draw in this city as a result of his five years at the Lido.

Further down on the highway is the city's largest night club where Red Lockwood's orchestra plays. Tariff is light here and the crowds heavy.

Downtown are Marquard's and

Flat Notes and Sharps

By BILLY HAMER

Hello, wage earners; or should I say "seekers?"

It's been a long time since I've been able to talk to you through these columns. Almost three years, in fact. Been clear across Uncle Sam's community in that time, and, after all, there is nothing like California's sunshine, though you may have to use it for one meal a day. But seriously, I have heard so much about bad conditions here that I want to tell you they are no better any place else, so hang on. "Better times are coming."

* * *

Made a trip through "tin pan alley," and every publisher's representative offers "squawks" about "our weekly ten song leaders." Please, boys, if we satisfied you all we'd have to list a hundred instead of ten. You make 'em and we'll put them where they belong, for we play no favorites. But there are a lot of good numbers on the market, and if we can't put them in the big ten, we'll try to give you credit in these columns. Well, here goes for some of the information I garnered. Ladies first, of course.

* * *

Mildred Proctor, petite pianist with the Famous Music Corp., has returned from ten days in Catalina, black as—well, how black is black, anyway?

* * *

Helen Zierhart will celebrate her first anniversary as ivory dispenser for the Robbins Music Corp. the 18th of this month.

* * *

Shirley Mae Reid, of the Feist office, is back from a trip to Chicago where she visited relatives, and reports a trend there toward the gentleman type of gangster. He BURIES his victim.

* * *

"I Wonder How It Feels To Be Head Over Heels In Love" and "Just a Little Closer" make a pretty love story. Robbins Music Corp. responsible.

* * *

A certain local representative of a firm interested in the exploitation of "Wedding of the Birds" and "Golden Sands" arrived at his office a trifle late on the day of

Coffee Dan's. The former spot, in the heart of the theatre district and with a floor show and Herb Meyerick's orchestra is doing well enough. Coffee Dan's, with Tiny Epperson, M. C., and Les Poe at the piano, continues at its usual gait.

my call. Met with the remark, "This is a fine time for a business man to come to work," he promptly replied, "Who the So-and-So ever accused a song-plugger of being a business man?" Nine people! * * *

Herman Schenck, of the Red Star Music Co., is planning a trip to the northwest later in the month. He is interested in "Where Can You Be?" and then adds "Be-ware of Love."

* * *

Every little while DeSylva, Brown and Henderson come out with a sob ballad that makes a big dent in your heart. Looks like "Don't Tell Her What Happened to Me" is next.

* * *

Henry Spitzer, president of Harms and Famous, is in town for a short time.

* * *

Carl La Mont still keeps the Shapiro-Bernstein catalogue before the public. Right now it's "Deep in Your Heart" and "I'm Tired of My Tired Man."

* * *

Irving Berlin tunes are holding their own, due in a great measure to the efforts of Jack Stern. "Swingin' in a Hammock" is number two on the counters, with "Bye Bye Blues" and "Old New England Moon" right near the top.

* * *

Music for the Walk-athon Contest running at the Egyptian Ballroom, Ocean Park, since July 3, is being supplied by Eva Balfour's orchestra, consisting of herself, Carl Holting, Al De Crescent and Ray Burton. Formerly a twelve-piece combination, this is the same band that accompanied the Marathoners at Hawthorne and Monterey Park. The present contest is being broadcast over KMTR and KMIC.

* * *

Local musicians should take a trip to the Palace Ballroom in Ocean Park and get an earful and an eyeful of Pete Pontrelli's hot dance band. These boys really stage a vaudeville show, especially their "Hula" number, which stops the dancers to watch their performance. C. R. Beck, manager of the ballroom, has told the boys to buy their homes and autos, claiming they have increased business 50 per cent, and can have a lifetime job.

Personnel follows: Don Swander, pianist and arranger; Leonard Mojica, banjo and manager; Clarence Rand, bass and vocalist; Kenny Wilcox, drums; Evan Tiss, trombone; Bob Stevenson and Karl Theek, trumpets; Pete Pontrelli, leader, sax, and accordion; Kohne Elliott, sax, violin and arranger; Bob Snell, sax. Vocal quartette consists of Clarence Rand, Karl Theek, Kohne Elliott and Bob Snell. By the way, this Clarence Rand has a sweet crooning voice.

TO GET BILLING

LeRoy Prinz is to stage Fanchon and Marco productions, and will receive credit in the billing.

BENITO (BEN) KAITZ

Berlin Writes All The Music of New Piece

All the music in "Reachin' For the Moon" is by Irving Berlin, and his associates consider the new compositions by far the greatest work of the man who has kept the world singing and playing his airs for the past 20 years.

Berlin has gone to New York on a hurried trip to visit his family and to confer with his associates in his music publishing house before returning to Hollywood to launch his first film production.

ORGAN PAIR GO INTO BROOKLYN

According to advices from Washington, D. C., Ron and Don, organ duo, leave the Fox Theatre there this week to open Aug. 15 at the Fox, Brooklyn. It is possible that the organ pair may return to the Coast for Fox at a later date.

Prior to their Washington engagement Ron and Don were with Publix in the West, having been featured organists at the San Francisco Paramount and in other Publix houses in the Northwest.

JOY AT PITTSBURGH

PITTSBURGH, Aug. 14.—Jimmy Joy, who, with his orchestra, recently filled a two weeks' engagement at Klein's Villa here, has returned for several weeks' run at the Pittsburgh roadhouse, so great has been the demand for his orchestra.

MILLS IN TOWN

Irving Mills of the Mills Music Publishing Company of New York City, arrived in Hollywood from the east this week to complete arrangements for the publishing of all music from Tiffany productions. He conferred with Phil Goldstone, chief studio executive.

RUBE BACK AGAIN

Rube Wolf will open at Loew's State Theatre, Los Angeles, on Aug. 21.

JESSE STAFFORD

And His San Francisco

PALACE HOTEL ORCHESTRA

Featuring His and Gene Rose's Song Hit, "Tonight"

JACK SPRIGG

MUSICAL DIRECTOR

R-K-O ORPHEUM

SAN FRANCISCO

WILL PRIOR

ORCHESTRA CONDUCTOR

NEW STATE THEATRE

SYDNEY, AUSTRALIA

RETURNING TO THE U. S. A. IN OCTOBER

FOX EL CAPITAN

SAN FRANCISCO

Presents

MEL HERTZ

"THE COMMUNITY SING KING"

GUS GAGEL

AND HIS TROUBADOURS

Cinderella Ballroom

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Featuring a Versatile and Novelty Aggregation

PETER PAUL LYONS

CONCERT ORCHESTRA CONDUCTOR

LOEW'S WARFIELD

SAN FRANCISCO

TED HENKEL

MUSICAL CONDUCTOR

PRESENTATION DIRECTOR

CIVIC THEATRE

Auckland, New Zealand

Pit Orchestra of 30 Stage Band of 20

PEABODY SELLS ORANGE YIELD; HIT IN DETROIT

DETROIT, Aug. 14.—Despite the terrific hot spell, Eddie Peabody, the banjo wizard, is continuing to attract heavy crowds to the Fox Theatre here. The banjo boy has solidly planked his way into the hearts of Detroiters with his amazing ability on the stringed instrument.

He recently completed three weeks at the Fox, St. Louis, where the Missourians gave him the keys to everything except the jail after hearing the diminutive M. C. play his now world-famous rendition of "St. Louis Blues."

Peabody is now on his fifth week of a twenty-four-week contract with Marco of the Fox West Coast Theatres, with four weeks lined up in the key cities in the east.

At the completion of his contract Peabody will return to his 35-acre ranch in Riverside, which was recently purchased at a reported purchase price of \$175,000. His extensive holdings include a magnificent Spanish home recently constructed for the Peabodys and a manager's residence. The crop of the acreage, one of the finest orange and grapefruit groves in the Southland, was recently contracted for by the Sunkist Corporation.

BACK IN TOWN

Ballard McDonald, who flew to New York last week, returned here Monday.

RUDOLPH and CHIQUITA

OPENING

Indefinite Engagement

at

PARIS INN CAFE

Friday August 1

EMIL STURMER

Musical Director

Paramount Theatre

San Francisco

BENITO (BEN) KAITZ

DIRECTOR OF

CATALINA CONCERT ORCHESTRA

AND

CASINO DANCE BAND

SENDS HIS BEST REGARDS TO HIS MANY FRIENDS and Particularly to

Victor Baravalle, Luther Reed, William Le Baron, Larry Ceballos, Fanchon and Marco, Rube Wolf, George Lipchultz, Carli D. Elinor, Arthur Kay, Arthur Lange, Al Short, David Broekman, Joseph Heindl, A. F. Frankenstein, Lew Smitih, Rudolph Berliner, Adolph Tandler, Harry Du Rocher, C. Bakaleinikoff, A. Corelli, Al Lyons, George Stoll, Raymond Paige, Gus Eysell, Will Pryor, Abe Lyman, Gus Arnhem, Patrick and Marsh, B.B., George Olsen, Paul Whiteman.

Vaudeville and Presentations

R-K-O THEATRE

LOS ANGELES

(Reviewed August 7)

(1) Loma Worth, one-girl band; (2) Ed Pressler and Blanche Klaiss, nut pianist and songster; (3) Lights and Shadows, dance act; (4) Sylvia Clark, headliner, comedienne.

Loma Worth started this show and stopped it—cold. She opened toe-dancing and playing an accordion, then went through her whole band of instruments, delivering real performance on every one. When it came to pay-off, it was a panic and she was compelled to come back after lights-out. She wound up with a mechanical doll dance, doing some acrobatic fiddling that brought her more heavy returns.

The deuce act garnered plenty of laughs, with Pressler, in his tall blonde wig, pulling his nut stuff at the piano, assisted lightly by Miss Klaiss in the vocals. They took four bows.

The Lights and Shadows dance act was staged in special settings, opening with two girls in pajamas atmospherically as a dream in one, then going full. There were kick and solo waltzes, then an episode of beautiful adagio dance-poses, winding up with an ensemble adagio and ending up semi-operatic. It registered.

Sylvia Clark closed, bringing her usual line of song, impersonation and laugh chatter, assisted by her man Kuhn in the orchestra pit, and exchanging persiflage and song with him. She went over big and curtain-speeched.

Film offering was Columbia's "Hell's Island," Capacity house.

MILLION DOLLAR

LOS ANGELES

(Reviewed August 8)

(1) Theodore, Katya-Hartman, accordionist and dance team; (2) Davis and McCoy, comedy team; (3) The Wranglers, vocal quartet; (4) Armstrong and Phelps, comedy double; (5) Cropley and Violet, rope spinners.

Opener started out with an adagio-conique, registering fairly well, then the accordionist scored heavily with a medley. The girl of the team then soloed in a toe-skiprope number, which went well, and the accordion boy followed and registered again, staying to play for the team in a tap routine to a good hand.

Davis and McCoy act opened with the male threatening the audience with a gun, then girl on, a line of chatter getting some laughs. She sang "I'll Always Be in Love With You," then gave a vocal violin imitation, getting away to fine returns.

The male quartet in tux, assisted by another boy at piano, offered a "Changing Keys" medley, "Lola" and a 1926 song medley, winding up with "Stay Out of the South." Two boys. Voices all right.

Next to closing offered straight man and a blackface comic in a line of gags that got some laughs. Straight sang "Bluebird" and both teamed up in "Bye Bye Blues." Payoff saw the blackface go into his eccentric dance, which put the act over.

Closer offered Cropley and Violet in rope spinning, worked into

some indifferent acrobatics.

Film offering was Paramount's "Shadow of the Law" with William Powell, Universal's "Storm" was billed, but print not received in time and put off to next week. Usher announced the change at the box office. Business good.

HIPPODROME THEATRE

LOS ANGELES

(Reviewed August 8)

Jack Rosher and Pal opened in full, with dog on table offering many novelty contortion tricks. Landed nicely. Jumping rope routine went big. Act is remembered with three dogs instead of one, but still good as is.

Millard Bros. in the deuce spot, a duo offering a rubie character, with both doubling on the banjo. Nice comedy talk, with musical selections clicking. Finish is snappy, both playing and dancing.

Bob Mills, with piano in one, put over an opening song, followed by a good piano selection.

Followed by two more songs, another piano selection. Nice song for finish. Good act.

Golden West Girls, offering harmony and piano. Comedy song and eccentric dance by Betty Wayne, landed nicely with Ula Wilson at the piano. Finish is double song and dance. Nice act.

Kane and Mann and Co., two men and a girl, in one next to closing. Offered lots of hokum comedy and plenty of comedy business all through act. Their slapstick comedy with newspapers got them many laughs. At this point girl walks across stage on points to finish, all offering comedy knockabout dance. Kane as straight and Mann as comic. Good act.

Parisian Four, two girls and two men, closed show in full stage. Opening was lady at piano offering piano solo. Then lady and man entered and offered waltz. This was followed by man and woman offering song. For finish all sang and offered Apache dance.

Picture was "Putting on the Ritz" with Harry Richmond.

BOB.

RKO

LONG BEACH

State Theatre

(Reviewed August 7)

The five Kanazawa Japs who composed the first act proved to be a dandy opener. Their remarkable foot work, was marked by clock like precision and was given a big hand. The act is a fast one of high class, and has a spice of humor to touch it up. Their chief applause-getting was that of using their feet to toss one of their group around like a ball.

Second spot was given to Harry Foster Welch, Harry came on and imitated an airplane, banjo, guitar, steam piano, and ended up by offering the opera "La Tosca." His presentation of the opera was extremely comical and it served as a good closing stunt.

Harry Carroll and Maxine Lewis appeared next. Miss Lewis sang many of Harry's old hits and ended up with his latest number, "Just Happened Along." Her song was followed with his revue of six girls. Some nice dancing by the girls—toe and acro—preceded the appearance of Eddie Bruce.

Eddie is a big comedian with a

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million dollar smile. He presents a little different line of hokum and it certainly goes over nice. Harry reaps lots of laughs in his efforts to hypnotize Eddie.

Picture was "Bright Lights."

OKAY.

HIPPODROME THEATRE

LOS ANGELES

(Reviewed August 10)

The Bimbos, man and woman, opened show in full stage. Bimbo entered in tramp makeup and offered a few gags. Lady entered and Bimbo offered a number of comedy acrobatic tricks with her assistance. Followed by Bimbo, putting over lots of comedy, getting to top of two tables. Then Bimbo offered more comedy, climbing to top of four tables and with barrel, put over his famous rock and fall from top to stage. Good opening act.

Raisin and Kane, man and woman in deuce spot. Man entered and offered impersonation of Paul Ash, directing orchestra and also adding comedy with orchestra. Lady then entered and offered some talk. She then put over song with man playing violin. Man then offered violin solo.

This was followed by lady offering comedy song, then quick change and lady singing and man playing violin for finish.

Minerva Eureka opened with impression of motion picture star, making first appearance on stage, singing. Then her impression of wop in court. This was followed by her impression of flapper singing "Ginnini Mai" for finish. Nice act.

Karels Adagio Four, three men and one woman, in full stage, were next, and offered usual routine of adagio work of throwing woman around. Their finish was a little different where they use girl as rope in rope skipping sensation. Big.

Farnum and Morris, two men, double blackface, next to closing, offered some comedy talk, followed by Farnum putting over song. This was followed by Morris in comedy dance. Then more comedy talk. Farnum gets up and Morris harmonica with Farnum singing for finish. Good act.

Daum and Scott, two men, closed show. They open in one in boob character and offered lots of comedy in the way they put over their tricks. Then to full and their comedy on spring board. Dive for finish puts them over in great style. Good closing act.

BOB.

RKO GOLDEN GATE

SAN FRANCISCO

(Reviewed August 7)

With San Francisco housing one of the largest Chinatowns in the country and the Honorable Mr. Wu, a Chinese favorite, headlining at the Gate, it's no tough job to figure out the week's business at this house. The Oriental frolic was a fast moving revue with some 20 people highlighted by Mr. Wu's impressions of Eddie Cantor, George Arliss and others and the boop-boop-a-dooping of June So Tai.

Ed and Tom Hickey grabbed off honors with their zippy, sock comedy work in next to closing.

Maxine and Bobby opened the show. Dog in the act is excellently trained, doing its stunts without a command or cue of any kind. Plenty of laughs in this one, which was good for the old folks as well as the kids.

Edith Bow was in the deuce with special material songs. An unbilled male pianist aided. Miss Bow got over well, despite the handicap of another of those San Francisco colds that get a grip on almost any vocalist who sets foot in this foggy village.

As an overture Claude Sweeten and RKOians did a medley of hot tunes that played up Claude at his hot fiddle. Newman, Bowman and Johnson, in torrid sax, trumpet and trombone offerings completed the specialties.

Film fare included Eddie Quillan in Pathé's "Night Work."

BOCK.

PARAMOUNT

SEATTLE

(Reviewed August 9)

"Rhythmodix" was the Publix

unit offered by Paul Spor and his Paramounters and rated high among the satisfying shows viewed here to date.

Opening, Paul Locke's Dancing Sweethearts offered a rhythmic frog routine followed by a soft-shoe number by Dave Hacker, comedy dancer, familiar and popular with audiences here.

Paul Spor and the orchestra then presented a blues medley consisting of "Rhapsody in Blue," "Birth of the Blues," "Am I Blue," and "Limehouse Blues." Paul singing a couple of choruses very effectively. The brass section was also featured and a clever lighted megaphone routine added to the interest. A nice bit of work and well received.

Teddy Leary was next assisted by Spor in a round of wisecracks to good returns.

Three dapper young men billed as Three Society Steppers followed in a tap number using "Tiptoe Thru the Tulips." These fellows have an undefinable something that carried them over tremendously with the crowd, actually stopping the show.

With singing and dancing a la Russie came Alla Moscowa and Mischa Milof assisted by the line girls. A colorful sequence.

Auriola Craven was next. A cute little blonde who sings, dances, and plays the violin. With Ted Leary on they spill a few gags and then sing "Swinging in a Hammock" for a nice hand.

Dave Hacker again soft-shoeing in the line in a cleverly costumed routine, followed by another glimpse of the Society Steppers closed a neatly balanced show.

Stan Malotte offered more advertising this week. This time giving the Northwest a big boost.

GIVAN.

FIFTH AVENUE

SEATTLE

(Reviewed Aug. 7)

With Clarence Stroud as m. c. "Seeing Double," F. & M.'s twin exhibition, opened here. Six pairs of twins were introduced in rapid succession to go into a song and tap routine using a novelty "Seeing Double."

Next the St. John Twins offered some smooth acro work which received excellent returns. And the Connor Twins, petite brunettes, sang "Moon is Low" with considerable feeling.

On full stage the six sets appeared in mirror sequence, each set with a short specialty. All fairly received.

A high kick waltz number, before the curtain, featuring the Miller Twins, tall blonds, was followed by the Stroud Twins in gags and hoofing that got over.

Curtain up for a clever black and white shadow number by the line of twins and then the Strouds again in a comedy acrobatic routine which fell rather flat to finish.

Karl Horn and the orchestra seem back in the pit this week offering no special selections.

Picture was M-G-M "Romance."

GIVAN

FOX BOULEVARD

LOS ANGELES

(Reviewed August 8)

Jackie Souders, master of ceremonies, introduced Jean McDouald in a waltz number.

Into a band number, "Swingin' In A Hammock," with the trumpet playing doing a nice chorus followed by Jackie offering a vocal refrain through a lighted megaphone, with the orchestra whistling the accompaniment for a nice effect. The whole band finishes. This boy can do more flourishes and tricks with a little baton than a monkey can do on a ten foot pole. On top of that, he has an easy delivery of speech that holds the customers. He is new in these parts and will bear watching.

Miss McDonald returned with a Sis Hopkins characterization of high kicking. Good returns.

Miss Herman and company, the "company" being a fake prop man, gave a novelty act with the male member getting most of the applause. Good act, but should speed up talk.

Frank Rogers, colored, billed as "the man with a thousand faces," stopped the show with his imitations. Good personality and nice line of chatter.

Into one of the popular Paul Titworth arrangements, this time of the "Prologue to Pagliacci" also in costume. Jackie opened it with a trombone solo. Then a brass quartette, and closing with the entire band coming forward to bring the Boulevard patrons to enthusiastic applause.

Screen fare was "One Mad Kiss."

HAMER.

WARNER'S DOWNTOWN

LOS ANGELES

(Reviewed August 8)

Show opened with the orchestra, Carlton Kelsey conducting, playing an overture of Sigmund Romberg melodies. Calley Holden, vocalist, with the band; megaphoned a chorus of "Lover Come Back to Me" in nice fashion, the organ with Cameron Crosbie; served to build up the finale for good returns.

The Ceballos show opened with Dave Barnum and the ensemble doing "Welcome Home" and "When You Smile."

The Dancing Covans, colored team of two boys and two girls, kept the customers applauding through four numbers. This is one of the fastest dance acts seen in some time.

Gordon Smith (late of "Strike Up the Band") and Lou Ann Meredith (of "Fifty Million Frenchmen") both exceedingly easy on the optics, teamed to good advantage for a flashy tap routine. Nice hand.

Next a song and dance by eight

(Continued on Page 15)

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Vaude and Presentations

(Continued from Page 14)
boys and eight girls of the line was well received.

Gordon Smith returned with a great exhibition of trick taps that completely won the ticket holders.

Fortunello and Cirillo did a comedy tumbling turn. Though well received, it seemed to slow down an otherwise fast bill.

Pert Kelton, headlining, was next. Did four numbers. Took the audience one number to warm up to her characterization, but from then on she had 'em in a constant round of giggles and belly-busters. This fem has got what the customers want, with plenty to spare, plus good looks. Sings, dances and trombones.

Into the finale with Dave Barron vocalizing a hallelujah number in great style, with the ensemble in back of a scrim waving arms in spiritual fashion. Scrim raises for Jack Lester, who gave an exhibition of how fast feet that would fly a plane. Worked in baby spot that threw his shadow on back drop for a lighting effect that Ceballos is famous for. Ensemble appeared in colorful costumes for a fash finish.

Picture was "Scarlet Pages."

HAMER.

CAPITOL SAN FRANCISCO (Reviewed Aug. 9)

The Saturday midnight show at the only San Francisco burlesque house proved to be a success. The audience is a little rough and the performers have to be more than particular of their gags at this particular show.

Charles Fritchard has taken the place of Joe Yule and works for laughs with Billy Murray, who replaced Billie Fields several weeks ago. Fritchard is a Dutch comic and is liked. Murray has an annoying habit of saying "what the hell" every two minutes, but

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nets plenty of laughs with his burlesquing.

James Yoman, who produces the show, works straight in the majority of the blackouts and Harry Kelly not only does dramatic bits but comedy too, and fills the spot of character man.

Millie Pedro clicks as the blues singer and sells her stuff in a finished style. Anne Allison is outstanding in her warbling and hoofing and Ginger Britton runs a close second. All three girls do their share in the comedy scenes.

Melene Chorka is the prima donna and makes a nice appearance. Casey Jones works with her in several numbers displaying a pleasing voice and also does straight in the blackouts, and is the only juvenile in the show.

As an extra act Saturday night, Jimmy Moseley, from radio, was on the bill, and stopped the show with his quiet style of crooning clever lyrics while accompanying himself on the uke and later the guitar.

A strip number was missing from the show this week and the only near-nudity was done in a mild way in several of the big numbers where the gals posed under dim lights.

The line works on the runway and Lillian Hunt stages the numbers.

Al Beatty's orchestra is in the pit. Business was good downstairs and in the loges, with the shelf well filled. More women than usual in the audience which looked pretty classy.

BEN.

PARAMOUNT SAN FRANCISCO

(Reviewed August 7)

The big improvement in the Harry Gourfain productions of late is again noticed in this week's show, "Varieties of 1930." Margie "Babe" Kane heads the show and Fred "Pansy" Sanborn follows a close second in the starring honors.

Show opens with Ken Whitmer telling the girls a bed-time story, in one. Then to full stage and the girls go into a fast number and finish with each one holding two flashlights and the stage darkened. The costumes were especially effective, black lace pajamas. Whitmer then brought on June and Bud who click with a very good tap dance with their angles chained together. Their appearance is neat.

Sanborn on to split a gag with Ken Whitmer between each act, netting plenty of laughs. Eddie Magill is next and met with the usual welcome hand. He clicked heavily with "If I Had a Girl Like You" and encored.

Babe Kane next, and over nicely with "I've Got It," and then into her famous Varsity Drag which she introduced successfully several years ago in "Good News." This

got her a big hand and encore. She packs a load of pep and personality and is more than cute to look at.

Sanborn followed and just about tore the house down with his comedy xylophone act. His gagging, mugging and silent style is entirely original and he is not only a great comic, but does plenty to the xylophone. Whitmer works with him in the gags and even does some tapping at the xylophone. The ace laugh is the hunt for marshmallows hidden in the instrument. Sanborn had to take two encores.

On account of the length of this week's show, the usual band number was missing, and the show closed with the Suzette Steppers doing a waltz number to "Singing a Song to the Stars." Marcia and Celia did an interpretative adagio number on the raised platform in back of the band with Emil Sturmer playing the violin obligato and Magill vocalizing the refrain.

Picture was "Anybody's War" with Moran and Mack. Business was fair.

BEN.

FOX EL CAPITAN

SAN FRANCISCO

(Reviewed August 10)

Outlay for talent on this show appeared to be much heavier than usual, and the show was meaty and punchy with some good stuff presented. Maurice Gunsky, local star, drew top billing and the publicity breaks.

Following an opening routine by the girls, Jay Brower and band did a repeat on "Light Cavalry" overture with Mel Hertz aiding at the organ. Number drew a heavy hand and the boys had to take a bunch of bows. Babe Sherman, holding over, did "You Brought a New Kind of Love."

Lee Wilmot, who is just vacating before his first picture, came on for a comedy eccentric dance and had to encore. After that Wilmot, who hails from a section of the Bronx—or maybe it's Flatbush, pulled the "this is my home town" gag on the folks and maybe they believed him. The 16 girls in a chain dance were next.

Brower then brought on Maurice Gunsky, who warbled "Moonlight on the Colorado" and "Dancing With Tears in My Eyes," encoring with "Lay My Head Beneath a Rose" and doing right well on the applause card.

Arthur Turrely, then, in his routine of whistling and harmonica playing, clicked.

Continuing to pile up a score of hok hits in harmony, Brower stepped on the apron to give his original conception of parades on latest song hits. Number drew some healthy laughs and went over like a million as presented by this Mission district favorite.

Girls on for "Sing You Sinners" with Sherman taking the vocal lead and then Lee Wilmot returned for his hok hula number that was a pip.

Mel Hertz preceded the Peggy O'Neill staged show by doing a community warble offering in which Hertz again proved his ability to get 'em singing like no one else in these parts.

Picture was "Rough Romance" and business was good.

HAL.

FOX

SAN FRANCISCO

(Reviewed August 8)

Fanchon and Marco's "Victor Herbert" idea has a neat enough array of talent and some unique production thoughts, but somehow fails to land heavily. Used as songs and as accompaniment for the dances are tunes written by Victor Herbert and "affectionately dedicated to his memory and with many thanks to his widow" by F. and M.

After a rather lengthy musically atmospheric opening Buddy Howe was on for some neat hoofing and, despite his earliness on the bill, got over heavily. Seconded with neat stepping on stairs and landed heavier than before.

Line girls and boys on for an exceedingly tough routine during which they were in a squat position. Nothing pretty about it, but it was different.

Walt Roesner then brought Walter Powell out of the band and that worthy got great audience response out of his novelty trombone offerings that included imitations of various things. Encored with a solo of "Asleep in the Deep," hitting a flock of low notes.

Medley of several types of dancing followed highlighting with some exceptionally good acro dance work by the Electric Duo, pair of young girls who have

plenty on the ball. Finale had girls descending from the grids in revolving balls and was a novel finisher.

Roesner and concert orchestra preceded the stage show with a Russian overture that included "Volga Boatman," "Overture 1812" and other selections, the arranging, lighting and scenic effects building the offering up for a payoff. Interpolated were a harp solo by Barbara Schwarzman and a violin solo by A. Jensen, both of

Fanchon and Marco Route List of "Ideas"

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Following is the Fanchon and Marco Ideas route schedule, with the opening dates, all of the current month, in parentheses beside the name of the town:

PASADENA, CALIF. (13)
Colorado Theatre
"Southern" Idea

Hatt and Sherman Jimmie Lyons
Helen Warner Jerry Lester
Joe Rose Erline Mignon

16 Teacups
LOS ANGELES (14)
Loew's State Theatre
"Gobs of Joy," 1930 Edition

SAN DIEGO (14)
"Busy Bee" Idea

HOLLYWOOD (14-20)
Paramount Hollywood
"Moldes" Idea

Sylvia Shore and Helen Moore
Sunkist Ensemble Harry Smirl
Phil Arnold Haline Frances

MILWAUKEE, WIS. (15-21)
Wisconsin Theatre

"City Service" Idea

Shapiro and O'Malley Co-Featured
Seb Meza Laddie La Monte
George Jage Frank Sterling

DETROIT (22-28)
Fox Theatre

"Box o' Candy" Idea

Lynn Cowan and Jones & Hull
Co-Featured

Myrtle Gordon Reeves and Lou

Marie, Lucy and Irene

NIAGARA FALLS (18-22)
Strand Theatre

"Milky Way" Idea

Vernon Stiles Bert Fay
Stone and Lee George Ward and Reggy Montgomery
Steve Moroni

Noree

UTICA, N. Y. (16-22)
Avon Theatre

"Bells and Bells" Idea

Eddie Hill Dunbar Bell Ringers
Frances, Ted and Byron

Tommy Harris

WORCESTER, MASS. (16-22)
Palace Theatre

"Miniature" Idea

Featuring Singer's Midgets

SPRINGFIELD, MASS. (16-22)
Palace Theatre

"Gyp, Gyp, Gypsy" Idea

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LONG BEACH (14-17)
West Coast Theatre

"Wild and Woolly" Idea

Hart's Krazy Kats Bud Carlell

Aussie and Czech Davis and La Rue

Bud Murray Girls

FRESNO (14-16)
Wilson Theatre

"Gems and Jams" Idea

Jane and Joe McKenna

Will Cowan Maxine Evelyn Jimmy Penman

Beatrice Franklin and Florence Astell

SAN FRANCISCO (15-21)
Fox Theatre

"Green Devil" Idea

"Legs" Idea

Patricia Lee

Miles & Kover and Bobby Gilbert

Rita Lane Harvey Karelz

OAKLAND (15-21)
Oakland Theatre

"Victor Herbert" Idea

Buddy Howe Walter Powell

Electric Duo Victor Herbert Quartet

SALEM, ORE. (16-17)
Elsinore Theatre

"In Blue" Idea

Renoff and Renova Co-Featured With

Minzi Mayfair

Wesley and Mariano

PORTLAND, ORE. (14-20)
Broadway Theatre

"Cadets" Idea

Born and Lawrence Miley Sisters

Kognan and Trigger Johny Dunn

Mabel and Marcia Mabel

HARVARD, CONN. (16-22)
Carrie Theatre

"Changes" Idea

Doc Baker and Art Hudler Co-Featured

Walzer and Dyer Muriel Gardner

NEW HAVEN, CONN. (16-22)
Palace Theatre

"Broadway Venues" Idea

McKee and Dyer Freda Sullivan

Wells and Winthrop

BRIDGEPORT, CONN. (16-22)
Palace Theatre

"Skirts" Idea

McDonald and Dean Julia Curtiss

Ruth Silver Up in the Air Girls

NEW YORK (16-19)
Cretone Theatre

"Marble" Idea

Roy Smoot Al and Jack Rand Harris Trio

Hector and His Gang

Georgene and Henry

WALTER POWELL

Following My Brother Jack Powell's Footsteps

Featured in Fanchon and Marco's "Victor Herbert" Idea

SEATTLE, WASH. (14-20)
Fifth Avenue Theatre

"Country Club" Idea

Leona Corr Masters and Gracey

Ray Samuels Louise and Mitchell

YAKIMA, WASH. (16-17)
Capital Theatre

"Seeing Double" Idea

Stroud Twins Eliza Twins

Miller, Clute, Falla, Nolay, Holy, Mally, St. Johns and Parker Twins

DENVER, COLO.
Tabor Grand Theatre

"Romance" Idea

Castleton and Mack Jerome Mann

Robert Cloy Mary Price

Mary Price 8 Bricktops

Mack Bissett Dancers

BROOKLYN, N. Y. (15-21)
Fox Theatre

"Sunshine" Idea

Vince Sulk Bart and Young

Arline Langdon and Norman Selby

Mary Lou Richard Wally

PHILADELPHIA, PA. (15-21)
Fox Theatre

"Eyes" Idea

Six Candreva Bros. Koo and Toki

Paul Olsen Kee, Yoki and Toki

WASHINGTON, D. C. (15-21)
Fox Theatre

"Trees" Idea

Terrell and Henley Terrell and Henley

Naynon's Birds Ted Ricard and Christel Levine

Mavis and Ted Esther Campbell

Fawcett and Thurston

DOROTHY IPSWICH

LEONA SANDERS

ELECTRIC DUO

Acrobatic Dancers Featured in F. & M. "Victor Herbert" Idea

ST. LOUIS, MO. (15-21)
Fox Theatre

"Red Garden" Idea

Red Donahue and Uno Bill Stanton

Hall and Easley Helen Petch

Three Jacks and One Queen

KANSAS CITY, MO. (15-21)
Pantages Theatre

"Brunettes" Idea

Slate Brothers Chiro and Mercado

Hansen's Blue Socks

Hirsch, Arnold Givens

CHICAGO (15-21)
Avalon Theatre

"Smiles" Idea

Lamberti Seymour and Corncob

Dorothy Neville Walter Bradbury

ATLANTA, GA. (16-22)
Fox Theatre

"Coral" Idea

Maurice and Vincent Oscar Taylor

The Royal Samoans La Petit Marie

OKLAHOMA CITY, OKLA.
Orpheum Theatre

"Overtures" Idea

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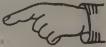
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